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ABSTRACT

Conducted for leaders in recreational facilities for the elderly, this seminar concentrated on how to revive, stimulate, or develop older people's capacity for emotional satisfaction through the arts, including theater, music, films, dance, and the visual arts. Ideas on program planning and locating and choosing cultural resources were also offered. (Directories of relevant organizations and cultural resources in New York State are furnished.) (LY)

TRAINING FOR NEW TRENDS

IN CLUBS AND CENTERS FOR OLDER PERSONS

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Union College, Schenectady, New York, June 19-21, 1969

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The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Special Continuing Education
and the State Recreation Council for the Elderly
Albany, New York 12224

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4

OPENING REMARKS

Warren Shaver

I was never quite sure why we chose to call our seminars TNT. In previous seminars I thought I was getting the concept, but last night and this luncheon have confirmed for me what makes these such explosive occasions. Certainly, I think one of the strong ingredients is not nitroglycerine, but dedicated leaders from New York State who really go to work when you get together and are fearful that 2 minutes might get away from you in which you won't cross-fertilize your ideas and get something to take back with you. That is one of your characteristics which, I might add, is not true in every leadership conference in this State or this Nation.

We are gathered here, as you can guess by the title of the program, to help enrich retirement living through the arts. John Dewey defines art as "the intensification of the ordinary." If you look at your schedule, I am sure you will agree with me that the representative planning committee and Mrs. Rabe have put together something which is going to be extraordinary. I am sure it is going to mean more than Dewey's definition for us and for our work.

One of the assignments I have today is to introduce our program leaders, the people who have come to strengthen our endeavors. Everytime we have a meeting such as this, we have a serendipity, such as the man on my left. Having been in adult education a long time, I must admit that from 1933 to 1950 I did not really know what it was. I did not really know the wide vistas ahead, the mountains to be climbed, and the important things that had to be done. In 1950 I was fortunate to come to Albany and to work for this man. Then I learned the broad scope of adult education, how much more I had to understand, and how much work there was to do. Under his leadership, all of it was a pleasure for me and something I really wanted to do. This was true of all his staff; all the people who were fortunate enough to work with him,

and I know the Council members felt the same way. Actually, much that happened in Recreation for the Elderly in the first decade of its existence, developed out of this man's philosophy, this man's energy, and this man's leadership. I would like to introduce to you the former Director of the Division of Continuing Education, recently retired, Dr. R. J. Pulling of Schenectady.

Now, just a word or two about this seminar. In the next 3 days this program is designed to help us, as leaders, learn how to revive, stimulate, and even create in the older person, a capacity for emotional satisfaction through the arts; help enable them to secure pleasure, satisfaction, and inspiration from the beauty and the truth found in the theatre, in music, films, dance; in all the visual arts. For most of our clientele, we will have to admit, the hostile influences that have surrounded them from childhood to this stage of maturity, have really, in life, in work, and in the harsh world, done much to still the capacity of these nobler feelings. Our job is to stimulate, revive, and in some way, give older persons a chance to feel as they say only a "young person" can feel—a capacity for a higher level of feeling, believing, and understanding. When I look at the topics and activities ahead, I am sure this is going to happen.

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WELCOME!

Ollie A. Randall

It is my privilege to welcome you to 1969's TNT program on behalf of the New York State Recreation Council for the Elderly. But before commenting on the theme and the program selected by your Planning Committee, I want to thank every one of you here who has participated in the Council's legislative program, because you have helped mightily to bring about the success of our efforts to have very much needed legislation adopted – legislation which makes the program in which you are engaged *permanent;* a status we believed essential to enable the Council to develop the kind of programs you want to operate.

And, speaking of legislation, I might share with you the fact that several weeks ago I was in Oregon for a seminar on community services for the older people of the community. My predecessor on the program had been Senator Wayne Morse, a prestigious national Senator, who gave his practical prescription for ways of getting legislation passed, and ways of working with politicians. He told us that one starts with the assumption that the politician is a "vacuum" as far as you are concerned; then you proceed to fill that vacuum with the right ideas. Our problem this year was that we had people who were full of ideas, but *not* the right ones, at least for our purposes, so we had to create the vacuum before we could fill it with the right ideas! But it was done, and we owe all of you a great deal for your very constructive help in achieving the enactment of the required legislation.

But there is still a job to be done. As I came in, someone very logically asked me the question, "To whom are we going to write next?" This year we expect to have a very heavy legislative session and we shall continue to need every one of you. The reason I am concerned to have you participate is that all of our members are older people, and it is only older people who can, in the nomen-

clature of today, "tell it like it is." It is you and I who can do this as no one else can! So we all need to be ready to testify in person or by letter at both the State and national level.

Last year I seem to remember telling you that the Council believes that the creative arts are essential to better living for everyone. In the excellent program which you have planned, I hope you will also remember that the creative activity most vital for better living is that of developing and maintaining personal relationships with others. Such relationships help keep us the kinds of human beings who are concerned not for ourselves alone, but for each other. The other day I read this little item entitled CREATIVE ART: "If the imagination is shackled and nothing described but what we see, seldom will anything great be produced in painting or poetry." So, let our imaginations run riot and be unshackled, so that we can enlarge our vision of what we, as people, can create in the art of living, as well as in other forms of art.

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SOME WAYS TO DEVELOP PROGRAMS IN THE ARTS

Barbara Wertheimer

As I look out at this gathering, I am well aware that your combined experiences in programming for older adults is staggering. You will appreciate that I approach the next few minutes, during which I have been asked to discuss some ways of developing programs in the arts, in great humility.

The Rockefeller Panel Report on the performing arts, published in 1965, starts with a premise which is ours too, I think: "... The Arts are not for a privileged few but for the many; ... their place is not on the periphery of society but at its center, ... they are not just a form of recreation but are of central importance to our well-being and happiness ..."[1]

The report goes on to state that unless people experience through the arts, some new perception of man and the *meaning of his life*, the arts can never expect to fill the concert halls, theaters, or opera houses.

Man and the meaning of his life ... how *do* we develop programs in the arts to achieve this? For whom do we develop them? Do we *really* know our members and how they spend their time, or what they *really* want to do with their time? Are there new ways of reaching people? How do we achieve participation rather than passive audiences? To what extent are older adults ready for new ideas? What has past practice taught us *not* to do in programming? How can we expand daytime cultural offerings? How do we reach those who are not members of any groups? What about the cost of programming in the arts?

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[1] *The Performing Arts, Problems and Prospects.* New York: McGraw-Hill, 1965, Page 11.

In trying to find answers to some of these questions, let's agree not to talk about make-work projects, nor one-shot programs with no followup designed just to fill time; nor about passive audiences. The passive audience is, in fact, "out" – the participative audience is "in," though I don't mean – necessarily – the Living Theater variety of participation.

I hope, then, that this TNT conference will focus on a new dimension of living, through the arts, rather than just the use of leisure time.

Involvement is the key. So – how *do* you program in the arts with the goal of involving the individual?

We began to learn something about this field, in the New York Extension Office of the New York State School of Industrial and Labor Relations, when a union retiree group asked us to work out with them, a program to explore the arts. By this they meant trips, but we said "unh unh, trips you can arrange for yourselves. Let's take a crack at a program that goes deeper."

We met with the group and worked out a seven-session course that involved preparation and followup before and after each field trip. At first the members grumbled: why spend so much course time talking? But in the oral and written evaluations after the course they told us that the classroom time had been too short, there weren't enough sessions, and they insisted on more.

Meanwhile we were groping, and learning and planning similar courses for other unions. We found that there was a great deal to learn and that unions wanted to know how to plan this kind of course for themselves. This, then, became the subject of a day-long conference. At the close, one of the participants said: "Cornell has given us so much information, I wish we had it all in one place to refer to when we need it."

That began the long-range project of the Handbook on Exploring the Arts, published in March with the financial help of the New York State Council on the Arts. It brings together what we think we've learned thus far about programming in this exciting field of the performing and visual arts.

A program to explore the arts should start small, in most cases, because that is manageable; and as a result, it is most likely to succeed, and nothing succeeds like success. But where to start, when there is so much to do? Perhaps by organizing an arts committee, with its first job a survey of what your own community, town, or city has to offer. (Be sure to send the information you get to

Miss King of the State Education Department if you are in upstate New York, to help complete the survey she so ably began, and which you will find in your kit today.)

Get on as many mailing lists of arts organizations as possible, to keep posted on what is coming your way. Arrange a lively bulletin board, which is bound to attract interest, and keep it current.

The possibilities in a survey do not end here. An active arts committee might use a talent search as a launching pad for its program, working out the questions to ask, tabulating the answers, building a file of individual and community resources. For there are, as you well know, hidden talents in every community: retired musicians, artists, theater buffs, craftsmen with unusual and interesting hobbies, people with special record or book collections, and so on.

I am reminded of a study, spearheaded by the Central Bureau for the Jewish Aged, to provide some data for a conference on Expanding Cultural and Educational Opportunities for the Aging, held in April of 1968. Before the conference Sylvia Greenfield, then Director of Day Centers for the New York City Department of Social Services, headed this project and formulated a questionnaire to survey older adults who use Senior and Union Centers. The purpose was to learn something about at least 1,000 of these adults, their interests and, indeed, just who they were. Two thousand questionnaires were distributed to a random sampling of adults coming in to the centers around the city, and 955 were returned. It was hoped that the material from the survey would help in reevaluating the center programs and in stimulating some new directions.

A few of the results may be of interest here. It was found that the median age of the center users was 72; that 64 percent were female, 60 percent were unattached and 50 percent were living alone. Some 62 percent were foreign born, but 96 percent of these had lived in the U.S. over 20 years, and 90 percent over 40 years. Sixty-eight percent of the total sample had incomes of less than $3,000 a year. Although 95 percent reported they could speak English, over half the group was interested in improving this ability.

Thirty percent had over 10 years of education; 80 percent expressed interest in programs on health care, consumer problems, and nutrition. Education programs on current issues were wanted by 85 percent; 75 percent were willing to attend education and cultural programs at least once a week, but 60 percent indicated during daytime hours only. Neighborhood based programs were requested

by 55 percent and 50 percent were interested in volunteer service.

There was more, but this gives the idea. Granted, all respondents were *at* centers of one kind or another, indicating that they were "doers" to start with, still the statistics are helpful. Some of the comments on the bottom of the questionnaires are too. For example, a 70-year-old woman said: "This survey is a wonderful opportunity to find out for myself what I want to do." Another said: "My generation . . . we had to go to work; we raised families – we educated our children–we tried to give them everything that we missed in life. Now is our time!"

(I brought with me several copies of the questionnaire that Sylvia Greenfield used, if any of you want a copy of it after this session.)

Next, I think a budding arts committee would talk about program possibilities. Knowing more about your members and their interests, the hours they prefer for meetings, their family responsibilities, you can begin to plan. I don't want to repeat anything already spelled out in the "Exploring the Arts Handbook," but let me underscore the importance of careful planning; of beginning where people are, and finding ways of dramatizing the relationship of the arts you are exploring to the life experiences of your members; of the importance of classroom and discussion aspects of your program, for trips alone do not result in maximum involvement of the individual.

Another important role for an arts committee is in the follow-through. After the first taste, your members will want more. Some comments from various groups we have worked with reveal the doors that programs in the arts can open. One member said: "This was the first time I appreciated a concert." Another: "The course gave me a chance to do something I couldn't do all my life." Or: "I learned that no one in New York has to be bored or lonely." Another commented: "I feel these classes brought to the mixed people who attended them, a close relationship and understanding of other peoples' needs, hopes, and desires, and the discovery that ultimately, underneath we are all alike in our hope for a better future for all people." And not least important: "I have made some new, good friends."

After each program, a group evaluation will help you decide the direction in which to go next. This might mean reaching out to the community around you, planning arts programs at your center that are open to the neighborhood. Perhaps it would be inviting student groups in to rehearse or perform for your members and

discuss with them the art form they are studying. Or a Grandparents Day, when members bring grandchildren to a special program or take them on a field visit. You might join other community groups in sponsoring an arts festival or street fair, where work done at your center could be part of the exhibit.

Here's a favorite idea of mine – a senior 'Artist in Residence' who would "belong" to your center for a month or two at a time, or longer. It might be a musician who could talk about music and demonstrate his instrument, coach a chamber music group, discuss composing, or lead group singing. Another time it might be a writer who could discuss his work, hold a writing workshop, read poetry, or conduct a book discussion program. Your talent survey might well have uncovered senior artists living in semi-retirement right in your own community, or not too far away.

Then there is the exciting area of cooperation with the growing arts council movement. There are now over 500 arts councils in this country. Your arts committee could begin to develop a working relationship with the arts council nearest you by inviting a representative to a Committee meeting. Why shouldn't the arts council include one or more older adults on its Board, if it does not already do so? At least 10 percent of the population is 65 or older, and this group is a tremendous untapped power. Older adults are younger physically, and better educated than ever; they retire earlier, with better pensions, live longer and healthier lives, and if their appetite for arts services in their communities is whetted, they are a potent source of political support for funding. But as yet only 22 percent of this group vote – and here's a job to be done!

But back to ways of cooperating with arts councils. Could special arrangements be worked out for arts committee members to attend preview performances, and to keep abreast of art events in the area and aid in promoting them? As you undoubtedly know, all kinds of arts organizations are seeking new audiences, and older adults are in a position to work out new and rewarding arrangements for daytime matinees, attendance at dress rehearsals, and the like.

The areas for working together are limited only by our imaginations. For example, many music, dramatic, and other groups would be happy to talk with your members after a performance. Theater managers are usually pleased to arrange for a group tour of the theater in conjunction with attending a show – or even as a way of stimulating interest.

Older adults, in turn, can be a real help to arts organizations. For example, what about a host-hostess project where your members help welcome student groups at special performances for young people, or are briefed ahead of time and posted at certain points in an art show to give information or explanations?

Perhaps your arts committee could work out a standby arrangement, sort of "á la Paul Revere," developing a list of people who would agree to be called at the last minute about available tickets, in exchange for receiving a percentage discount. Several big arts organizations in New York have been more than interested in working out arrangements similar to this with us, so that empty seats could be utilized, even though at a lower price.

It would probably be helpful to organize an Arts Program Advisory Committee, made up of distinguished townspeople of all ages, who know about the arts and about people, to help in your planning and to serve now and again as resources.

These are but a few ideas. Hopefully, during the conference we will all have an opportunity to exchange thoughts and experiences about what has worked and what has not. There is so much to learn. The Rockefeller Panel Report, referred to earlier, notes that there is a lack of specific research on the arts and a lack of knowledge about the long-term effect of education projects to develop appreciation and understanding of the arts.

Fundraising – that problem of where the money is coming from – can well be incorporated as part of your arts program, for it is a tool, a means as well as an end. It educates the community and your members about what your program is and the important place of the arts in it. Your committee may be using the arts themselves to raise money to rent that bus, or put on a special children's program. Of course, a project to raise funds also involves people, utilizing their energies and talents, which is another big plus.

How *do* you reach people to get them involved? There are those who need only a gentle invitation, and there they are! But there are others who don't usually do things, who seem always on the outside looking in. Many of them need personal invitations, by someone they know. They need to know what you expect of them, and they need a success experience for a starter. That is, they need to be asked to do something they *can* do, and they need appreciation and TLC when the job is done. They need to share in the enthusiasm your committee feels for the project, and to be kept in close contact after that.

Then there's that other group that everyone talks about, like the weather, but relatively little is done about: the older adult who never comes to the center. Who is he, or, more likely, she?

Recently we have been working with a group of women trade union leaders who were discussing just this question. They wanted to find out more about their fellow workers to determine why they did not attend meetings or special programs. In the process of working out a questionnaire, they learned a lot about what questions to ask, how to word them, how to persuade people to fill out a questionnaire, and how to tabulate the findings. The more involved in this process they became, the more their excitement grew. So did their understanding of the group they wanted to reach, and some of the problems members face, which they as leaders, had never fully realized. Some hidden talents and interests were discovered, too.

Many of the problems they uncover will prove quite solvable, particularly in the areas of transportation, times and places for meetings, relevant subject matter, ways to include families in programs, better use of special occasions and holidays, community involvement and service, fuller use of the talents of members, and so on. Of course it will take time, thought, and persistence.

I'd like to turn for just a moment to the 4 percent of older adults who are housebound, chronically ill, or in nursing homes, and must be reached there. One way we have found is through that wonderful invention, the portable tape recorder (more specifically, the cassette model).

Using a tape recorder, we have just completed a union retirees' course called "Let's Write Your Local Union History." The retired members who took the course had a thrilling time, and the Local now has the beginning of a history bank with material in it which might otherwise be lost forever. The pamphlet produced from this material will be useful not only for union members, but in school social studies programs, with its recollections of Ellis Island, the lower east side at the turn of the century, work in a sweatshop without a union, and so forth. The pamphlet will also be used as background material in a film the retirees of that union hope to make.

The possibilities of the tape recorder only begin here, where taping the life experiences of the *homebound* is one way of including him in your program. You can also record programs in your center that prepare a group for an arts visit, and perhaps record

something of the trip itself, if only the impressions of those attending. If the trip to an art gallery, for example, you can buy postcards of some of the pictures you've seen. Tape and cards can be taken by Arts Committee visitors to the homes of the ill; the tape can be played back, the cards perused with comments from the visiting member. This adds still another dimension – it builds the self-confidence of the visitor who has given the equivalent of a "mini-lecture."

A group could agree to watch a particular television program together and homebound adults alerted to watch also. Group reactions and discussion about the program can be taped and then played back on visits to homebound adults, who can add their comments.

Tape recorders are not expensive, but to get several may be a big budget consideration. However, once the value of this equipment is seen, fundraising to make the purchase may well be undertaken with enthusiasm.

Your members will, of course, find many other uses for those tape recorders, and a helpful tape library will soon be filling your shelves.

On his 75th birthday, Mark Van Doren put into thoughtful prose-poetry some of his feelings about aging, and there's a lot for us in what he says.

> "I happen to think
> It's nice to be old.
> Old people feel things
> So much more deeply
> And passionately.
> You don't have to do
> Certain things any more.
> You're not expected to hurry,
> Not very much is expected of you,
> And everything you do is gravy."[1]

Programs in the arts are part of the gravy. They have no end, only beginnings and middles. Each experience leads to others, opens new doors, reveals its multiplier effect.

Rather than ending here, it is thus more appropriate to say that we now have three days to explore the arts together, to learn from each other. Therefore, this, too, is but a beginning.

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[1]New York Times, June 13, 1969.

MUSIC, MUSIC, AND MUSIC

Raymond C. Mesler, Jr.

I am going to start my presentation by singing a few notes for you. I want you to listen to them particularly and make some decisions about the notes. I am doing this because I run into people time and again who say they cannot sing. As a church choir director, I am sometimes persuaded they are right. Yet, they are the very ones who sign up and sing in the church choir. On the other hand, I am not persuaded that this is true and that I have never really met a person who could not sing. So, I want you to listen and then let's see if we can make some decisions on this. Will you listen to this passage? (the scale) Nobody asked you to sing! You are egotistical or you decided that something was missing that had to be there. The last note is what's *not* there. Who said it had to be eight instead of seven? Why couldn't I just sing half? Well, it goes a long way, doesn't it? Sometime way back we learned, we understood, we decided that the scale leads to "do." Now, my point, I think is obvious. Music is an ingrown thing. All the structure of music, all the theory of music, is built out of what is physically already true. We could not construct a natural scale, and let it be natural, other than the one I sang. That is the normal way for sound to move. I am saying, music is unavoidable in the lives of all people, young and old. The habit is all around us. We can't have enough of it; in fact, we can't escape it at home, at work, in school, in transit, in the elevator, or in the store; while eating, or convalescing, or even, if you will, when burying someone. Music is around us most of the time. Very often music is a background to whatever life is doing. The farmer doesn't really hear the radio while it is playing in the morning. It is just there! He hopes the cows hear it. Housewives' ears are turned off most of the time to the sounds that are going on while they iron or cut beans. We would be very irritated if the music on the city bus

was suddenly turned up loudly or so different that we were forced to pay attention to it. So, whether we like it or not, we have music as a backdrop to the stage on which we play the game of life.

There are other times in which music is a background to events of higher importance – certain rituals. I spoke about church choirs just a while ago. Religions require music as an accompaniment, as do certain very secular rituals. Usually, we then demand that music be a little more careful in the way it is chosen, in its timing, in its loudness and its taste. We move it away from that unnoticed background situation, but it is still a backdrop. We allow it to demand a little more of our attention, whether it is at worship or an athletic event or at a Masonic ceremony, or announcing the arrival of the chief executive.

The arts nearly always need music as an accompaniment. The visual and plastic arts manage to get by without music, although in this day of multimedia, even that is not true. But where would dance or film be without some musical characteristics? Theatre very often needs a music situation in order to help carry out a dramatic situation. So, then, music is very often a tool for the other arts.

Thankfully, for people like myself, there are times when music is not a backdrop, it isn't a background, it isn't a tool for something else, it exists for its own sake. We use it as entertainment. We use it as a way to relax, we use it as a way to express ourselves. We use it as a way to create. If this weren't so, even more music teachers would be out of jobs than are at present.

Often, music goes deeper than that. It is a means of self-expression. My daughter uses music to express her own emotions. She will express an angry mood at the piano and at her parents because, if she smacked her parents, she would get smacked back, but the piano can't do it. The music educator tries to influence his listener and his students by the way he programs his concert and the way he conducts it. The string quartet members speak back and forth to each other and to the audience with the string and the bow. The composer sets his piece amidst his emotion, constructs the kind of form that he has already felt and seen in his own body and mind, through composition. So, sometimes, in some way, the skill becomes an art. The skill of making music becomes an artistic expression rather than just a skill expression. The creator of tunes becomes a weaver of ideas. The performer of notes becomes an interpreter of the inherited musical word, and we have as much inherited musical word as we have inherited written word.

The workman becomes serious about his work and he transforms it into a means of musical expression on an abstract, a very musical, high level. I use the word, "high," because that's what we usually say, although I don't know for sure what it means, and sometime or other, the listener moves just one step away from taking a bath in gorgeous sun, or from just making up images as he listens to what the music is saying on behalf of the creator of music. And music becomes an art in the process. So, what I have said to you so far, and as a background to what I say for the rest of my time, is that music is all about us as a background or as an art; as an accompaniment or as a means of self-expression; as a tool or as entertainment; or in combinations of these. Music is a large part of our lives because we are human beings, and human beings seem to have an ingrown need for music.

Now, I've changed the order of my talk. I must compliment you as a group that plans well. I, too, had my presentation rather well ordered. However, the danger there is that if one commits himself in January, he feels differently by June. My topic is still MUSIC, MUSIC, AND MUSIC, but I will not talk about creating music first, performing music second, and listening to music last. Instead, I shall speak about listening, then creating, then performing.

I speak about listening first because I am quite sure that we, as human beings, started with music by listening long ago. I tried getting away by telling my church choir that I wouldn't be there on Sunday because Mrs. Mesler and I would be going to our 10th high school alumni banquet. The group insisted it was our 50th! But however long ago it was, that was our first contact with music: Really none of us remembers that first contact, we heard it.

I am more puzzled with the other two aspects. I don't know if we created music next or we performed it. As children, we are quite willing to create; that is to make up music. We are also quite willing to perform it. Rather quickly, we are taught, in some mysterious way of miseducation, that to create music is a great, great skill and art, which it is, and that not many people can do it, which isn't necessarily true. We give up the ability to create music rather early. Some of us retain the ability to perform music, and go right on doing it in spite of all kinds of things working against us. Try being a boy in the fourth grade on the Little League who starts playing the violin, and have him indicate that he enjoys playing that violin. The resistances are very high. Whether in the normal growth of the human being, creating music or performing

it comes after listening, I can't say. I chose to speak about "creating" second and "performing" third. Let's say a few things about listening to music.

The obvious way for a senior citizens group to enjoy music is to go to concerts. As the Education Director of the Saratoga Performing Arts Center, I wouldn't mind if you came there. In fact, we will do everything possible to get you there, except, foolishly, we didn't bring our brochures to tell you what we are doing! Every group of persons, whether seniors, or juniors, or minors, everyone can enjoy the concert at some level. We all have some ability to relate to what is going on. Now, I changed the word from "enjoy" to "relate" because maybe some of the things you won't enjoy. That is your privilege. Two weeks ago, we played a piece in memory of Hiroshima for a group of adults, average age about 55. There were about 70 of them. It is by Prokofiev. It is a wild piece. It is the wildest piece we have ever done. And many of the people did not like it and felt guilty about not liking it. There is no great god sitting up there who has said that everybody must like all music. Thank God, He didn't say that. A lot of men have tried to say that, but they are usually wrong about things anyway. You may use your own judgment. What I am saying is, that you may relate any way you want to a musical composition and you do not have to be ashamed of your reaction. If you don't care for it, good. When I worked with students at whatever age, I urged them to decide why they didn't care for it, try to make intelligent decisions about it, or at least understand the level at which they decided it. And there are certain levels. Everybody can take a bath in sound. If you can't do anything more, at a concert, you can just sort of sit back and wash yourself with all the sounds that are coming out, without any other judgment about it except that. I take it, that, whatever you had last night at the Happening, can go by a very fancy name of "the sensorium laboratory." Aren't you glad that they didn't call it that? That would have frightened you away even before you got there. But it has a point, and that is that all of us can relate to the arts at an emotional, physical level. And when I talk about taking a bath in sound, that's what I am talking about. Everyone can start there if he needs to. Or he can go back there if the music doesn't allow for any other experience.

You can do something else, though. You usually can go one step above that relating to music. Usually you can listen to music and

visually create images that match what you hear. I will let you in on a secret. Sometime, when you are listening to a recording at home, draw pictures with all the records you have been listening to. If they all come out the same way, that is, if you draw the same picture, whether it is a football march, or a funeral march, or the same picture whether it is a dance, or a wedding, don't tell anybody about it, because in so doing, you have revealed something about yourself, instead of something about the music. Once, while teaching in a school in New York City, I worked part-time in a sanitarium. There was one woman there, a very wealthy woman, who had had a nervous breakdown, whatever that was. They brought her to the sanitarium and the moment she was on the grounds, she resisted talking to anyone. She didn't always dress very well in spite of her money, but she always wore gorgeous hats to breakfast, in the bathtub, to bed; everywhere she went, she wore a beautiful hat, but she would not speak. She could not be tricked into speaking. The staff was discussing this case at one time and I said, "Well, let's try something. Let's have her listen to some records and have her draw. See if she reveals something about herself that we can comprehend." So, we did just that. On several different occasions, we had a session for she loved music. She listened to the football march, and the funeral march, and the dance, and the wedding, and so forth. And *everytime* she drew a picture of a bird with beautiful plumage, in a cage with a lock on the cage, and a lock on its beak. The psychiatrist decided that she wasn't going to speak as long as she was in the sanitarium. She was that bird in the cage! And it worked for several months. Everytime she passed out of the gate, she started talking. As long as they were in town, or riding horseback or playing golf, she talked. When she entered the gates, she stopped talking.

So, you may take a bath in sound at a concert, you may think, or you may even draw, if you wish, but be careful about your visual responses to the music. You may move a level above that. You may start imagining emotional reactions, or making associations with the music, or trying to construct a story line to the music. You see, we are moving more toward the abstract response to music; but if you are taking a group of people to a concert, let them in on this. It is no great secret, but it helps them to know the level at which they listen and try to have them move up a level, if "up" is the right word.

You may go beyond that if you have the skills. You may stop

to hear a melody early in a piece and recognize it when it comes back again. You realize the composer had some kind of plan. You may realize, if you have the sensitivity, that you heard the same passage in a low key, and later it came back in a high key; or you heard it in a major happy key, and later in a minor, sad key, and then back again in a major happy key. And you see you have moved a step further toward understanding the tools the composer used.

You may move even further. You may understand that a piece that's 1½-hours long has a framework, and that there is a beginning, and a middle, and an end, and that you can comprehend those if you have the skills to figure out what we call the *form* of music. So, you may have a formal understanding.

And then a few of the rare individuals may have the greatest experience of it all, they memorize every note in the piece, and as they listen they anticipate what is going to happen, and have the pleasure of seeing it happen, or hearing it happen that way. Probably you won't be doing this unless your name is Bernstein, or Ormandy, or something like that. There are very few people who can memorize a whole orchestra piece. All I am saying is that there are different levels of listening, and it might be well to talk about these before you go to a concert or before you listen to recordings.

I would suggest to you also that there is a great advantage in hearing a piece more than once. We have built a performing arts center up here in the woods, and where there are woods, there are usually people who don't go to ballet or to modern dance, or orchestra concerts very much, but they watch a lot of TV. One of our main problems is that our TV-minded audience can't see sense in repeating a piece. "I heard 'Swan Lake' last year. Why would they do it again? It is a re-run." As an educational leader, I have to educate people to the fact that seeing Swan Lake the second time is different from seeing it the first time; and it is richer than it was the first time, that even hearing "Hiroshima" is a different experience the second time. In fact, I liked it better. So if you do arrange to take groups to performances, I hope you will deliberately plan to hear some pieces over again. We are teaching some classes at Albany State University this summer and the students will come to 30 of our performances. The very first thing that I plan for them is to see the same show twice, once with no preparation, and then with a great deal of preparation. I have no doubt that the second viewing will be much more enthralling than the

first. Maybe it won't be the high point of excitement that it is the first time when Puck goes flying off stage; but the understanding will be deeper, broader, wider, and much more thrilling. I guess what I am saying is, that much preparation before a concert within these limits is good. Remember, I didn't say to you that you have to study who the composer is, when he was born, when he died, and when he first learned to tie his shoe, and all that business we used to teach, and all too often we still teach in music appreciation courses. These are not relevant to the situation unless the composer himself has given us some indication that because he learned to tie his shoe he wrote that piece of music. Otherwise it is entirely irrelevant; and the fact that Beethoven was born in 1770 doesn't make the least bit of difference to his music. I have tried to indicate what I think is relevant in going to a concert. You can't go to a concert often enough. I am sure of that. You have to listen to more music than that, I hope. I would suggest to you that you plan listening sessions just for relaxation, not trying to teach them anything, not trying to elevate them, not trying to involve them, just saying that at 2-3 p.m. the library will have music playing; come in if you wish, leave when you wish. Don't try to structure everything. On the other hand, you may *want* to structure. I would suggest that listening sessions could be structured around themes, as, for example, Christmas or Valentine's Day. But you might also have a listening session where you listen to what composers have to say about love, or what composers have to say about death, or what composers have to say about race relations, because, for the most part, these creators of music, like all creators of the arts, are extremely sensitive and intelligent people; and that sensitivity includes a sensitivity to their world, to which they respond with their skill, their music. They say what they have to say in their music. You might also try the seminar idea, where you have a series of 7 Tuesday nights, where you are trying to aim at certain things or certain ideas.

I talked about *listening* to music, now I want to talk a little about *creating* music. I've already said that I think a long time ago it was a perfectly natural act for you to create music, that is, to make up your own music; and that some way or other we have to get rid of all the sophistication and all the self-conscious accoutrements we have acquired, and go back to try to express ourselves in tone. We can do it with the voice; with no words at all, or the voice with words, or with a piano, whether you can play

a note. My daughter does it all the time. She goes to the piano, and we know fairly well how she is feeling by the way the piano gets treated. When the right pedal was broken, we were very sure how she was feeling!

If you played an instrument years ago, if the people in your group have, then for heaven's sake, get it out of the attic. It won't need any more reconstruction than you need, and both can be done. There is a new tool on the market, costing about $10 or $11. Make up some music with a tape recorder. Record the sounds of the cow, and the bell, and the train, and all the rest of them, and construct something out of it. Make it *say* something. I like to do this with kids, by the way. Ask them to use a tape recorder and ask them to bring back three minutes of sound that means that your friend has just died. The youngsters come back with remarkable things. They play the lowest note on the piano, and they turn the speed of the tape recorder high on the fastest speed. Then they play it back to me on the low speed, and the sound usually drops an octave and you have an extremely mournful tone; this low, low bell. You see, they think of things that you and I don't think of. For example, you can take two pitches, if you have to start someplace, and you can manage to make them sound fairly pleasant. You can also make them sound as if you were in mourning (speaker played an example). Now I didn't use much musical skill there. All you've got are those two tones in your bushel basket. Everybody joins in when Welker starts. There is always somebody around with the ability to get people to sing. He may not read music, he may not sing very well, but he moves people to do things. Do you know about the Up With People movement? I would like to see the senior citizens hop on the same bandwagon. They understand the kids, by the way. They don't understand their parents, but the teenager and the senior citizen seem to communicate very well, and I suspect that the Up With People movement, the Sing-Out movement, would be very, very adaptable to the senior citizen. Folk singing certainly is. The guitar is not hard to learn, so start a guitar class. Get a youngster to come in and teach—not an adult. He will make you move along. You can have a chorus, you can have the kitchen band, and, of course, you know what the kitchen band is. You can have an orchestra out of whatever you have. Next fall, my church is inviting everybody who plays an instrument to a workshop in the church. We don't care what he plays. I don't know what we'll get. We've got a woman coming in who conducts orchestras and is very

creative with children. She is going to have a rehearsal with them about four Sunday afternoons (and then you can say, you can sing the same things). You can sing canons, rounds, and catches. Do you know what a canon is? Canon means law. That's the piece that always goes according to the same rule, whatever it is. Then the next voice comes in and sings the same melody, and the next voice, and next. The canon is a serious piece in which everyone sings the same melody one after the other but at the same time. A round is a canon but not as serious (e.g. "Row, Row, Row Your Boat"). And the catch is a round which is nonsensical.

What I have tried to say to you is that you can create music, you can perform music, you can listen to music. What I have also tried to say to you is that music is extremely important. I played a nasty trick on a guidance counsellor a few years ago. I loved her, by the way, in spite of the fact that guidance counsellors are usually the worst guidance people in the world! It was the end of the year, and I was teaching seventh and eighth grade music, and she asked all of us to meet with the eight grades and take 2 minutes to tell them what we taught in high school and get them interested in the subject. Well, 2 minutes is not very long. There were 10 eighth grades, and fortunately I was the only one in the whole school who had taught every youngster in those eighth grades, so I knew all of them. For better or for worse, I knew all of them! And there they were and I had a speech written out that was supposed to take 2 minutes. As I sat there, I listened to one teacher after the other drone on for 2 minutes and bore the youngsters to death, and had them deciding they weren't going to take that! I just shoved the speech back into my pocket and remembered that I had taught every class at least one tune which they all knew. There they were in front of me, 300 of them, and they all had sung it as a round, in three parts. So, for my 2 minutes, I said, "Well, you are part one, you part two, you part three." The guidance counsellor started to get up to stop me because she was sure that I was going to take longer than my 2 minutes and it was very important to stay within 2 minutes! I merely said, "We are going to sing MAN'S LIFE A VAPOR." Well, 300 sang it and it was a wonderful sound. We had never had all 300 of them sing it at once before. When we stopped singing it the three times, I said to them, "According to New York State Law, this is the last time you have to take music. For most of you, this is the last

time you will sing in this orderly fashion unless you sign up for music next year!"

We had 182 in the freshman chorus the next year!

Now, that's dealing below the belt. That's dealing with emotion, and that's where music starts.

DANCE—THE EXTRAORDINARY HUMAN ACTION

Paul Sanasardo

It is interesting that I should follow Ray Mesler's talk on education in music. It is usually thought that music came first and dance second. In reality, dancing came first. Man moved before he made sound. His physical action is the first thing he experiences, the life force of the human pulse.

I am not going to say too much about education in the dance because I think Mr. Mesler spoke so well on education in music, and it is not too different from the way you would appreciate any other art. The same substance, the same ingredient, the same past is necessary for the experiencing of dance. Looking at the dance, we are looking at the human being. Dance is a performing art, but was not so at first. It is a performing art, really, last of all, because we move in our own lives long before we perform. Our physical actions are always communicating: live expressions without words. As I grow older I think I will probably talk more and more, but now, as a dancer, it is what I do without words that counts. It is what I say that words cannot say that is important. Certainly it is not only my physical fitness I wish to express. If that were the case, a dancer's communication would end at a very early age.

Some people say that 35 is a good age to retire. Some say 40. Margot Fonteyn is 50 and she is at her height. Martha Graham is in her seventies and still manages to capture an audience. Of course it is not extravagant in an athletic sense, but it is an activity and an expression of the human physical self. We express with our bodies as long as there is life within us.

I myself was educated and trained by many more serious people than one would realize are in the field of dance. I am conditioned very much by the people with whom I work and by the people

with whom I live, so it is not all entirely from inside out. All the things around us are constantly affecting our own interiors, our own inner lives that are constantly with us.

The human being is always posturing, taking on the character of the situation. Then he affects the situation by the way he feels at the moment. Similarly, the dancer is very much affected by the character of the situation, the necessity of the moment. For me, dance is, in a way, a grasping of the life situation.

When I was about 9 years old, I began creating my first dances. I didn't call them "dances" because I didn't know that's what I should call them, but I did make dances. I was always creating the death situation. I was always dying. I would die with all the extravagant gestures I could sum up from life.

When I was 15, I saw my first ballet and the thing that most amazed me was that it was as I had expected. It was something that I had been doing all along, only here it was, organized and on a stage. It had costumes. It had an audience. It was really a traumatic experience. I envied the dancers for having the situation that housed this thing that I had been dreaming of. It took me about 2 years to get over that experience, because I felt I was too late. Somehow it had all happened and I had missed it. As I become older I realize that we all have this feeling of being too late. This urgency of life . . . the urgency of the human being. It is always going on. Everytime we go to sleep we miss some of it, some of that life force that is happening.

We may call education in a performing art a process of becoming aware. We must be awakened to seeing more, to hearing more, and definitely we must desire and comprehend more.

For artists, the essential is that creative force in us. Not to be known for what we are, or who we are, but to be recognized for the living effort at that moment. A live performance can do that. There are no really new movements in the actual sense of invention, but there are new dancers facing new situations and conditions that do cause change. The originality springs from our efforts to cope with our own times. Sometimes *where* we are in our own lives is not convenient for the *place* in which we are. When I was young there were certain things not allowed. I came from a large family. I was somewhere in the middle. I was always too young or too old. Some of my life was always inadequate. But this is true for all of us. We are always either at the wrong place, or at the wrong time. That's only because we have ideas about life. We feel young

people should do this, and old people should do that, and middle-aged people should do something else. It does make the system easier. But human beings are always confronting, and making difficult the convention because, basically, to be human is not to be conventional. None of us are similar. We are individually unique. We are all originals. It is our differences we cannot avoid. There is no generation gap but there is a gap between individuals.

I cannot speak to you as a group of leaders of a senior citizens' program because I am still not sure what senior citizens are. I will never, if I can help it, be categorized. What prevents us from being categorized is our interiors.

People ask me how many more years I expect to dance. I really don't know. I don't know if I can dance tomorrow. I will try to dance if it is necessary for me. What I try to keep awake is the need – the desire will keep me dancing. I have been asked, "Why do you think Martha Graham keeps on dancing?" All I can say is that I admire Martha Graham for her extreme capacity to want to do so. She defies convention. She has an extravagance for the theatre.

I know that for me the theatre can be an extreme intoxication. The more I do, the more I want. I don't think anything I do is very difficult to understand. All it takes is a close response. It is difficult to explain in words.

As a cultural event, we are always trying to categorize the dance. There is classical dancing and modern dancing but I don't think any form of dancing is meaningless. It is all extraordinary – the human action expressing something at all times. The rising up and falling down are so close to the joys and tragedies.

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THE MAGIC OF THE THEATRE

Robert E. Sinclair

Ladies and gentlemen, my being here today reminds me of a story that involves the sparrows of New York City, that one time had a mass meeting at which they decided they were not getting the respect they deserved. Nobody reported the first sparrow of the season! Nobody wrote songs about when the sparrows come back to Capistrano! They didn't really know what the problem was, but they felt it was because they didn't have any "class," and this was primarily because they were old "stay at homes," and never migrated south in the winter. Late one October afternoon all of the sparrows of New York City assembled in Duffey Square. It must have been quite a sight, and Father Duffey must have been very happy! They had prepared their itinerary for going south, and they knew they couldn't make it in three hops so they decided that their first stopover would be in Baltimore, then Atlanta, and then Miami. They did a lot of planning and felt they could make their destination, and everything was all right; but they were worried about one of the younger members who wasn't too strong. His name was "Melvin." So they went to Melvin, and asked, "Melvin, do you think you can make it?" Melvin replied, "Gee, I don't know but I'll try." "That's all we can ask, Melvin." So, they took off and landed in Baltimore at about 5:30 that afternoon and as they looked around someone asked, "Where's Melvin?" No Melvin. And they all cried, "Oh dear, well, let's wait a few minutes." Ten minutes later, one bird cried out, "Hey, look in the sky, here comes Melvin!" Melvin landed fine and burst forth, "I made it, fellas!" And they said, "Well, that's good, Melvin. Now, you get a good night's rest because tomorrow we have to fly to Atlanta." So, the next morning they all got up bright and early and flew to Atlanta. They were on their way down and all the birds were somewhat upset because they landed on that park right off Peachtree Street. But here they

found the strange flowers, and tasted the tropical bugs, and were having a marvelous time, a half hour after there was no Melvin. They waited and they were just about to send out a searching party when they looked up into the horizon and there came Melvin! Finally, he landed and they said, "Now, Melvin, take it very easy." The next morning they got up, took off, and when they reached Miami they looked around for Melvin, but there was *no* Melvin. They waited awhile and still no Melvin. So they sent out a search party in four different directions. Finally the sun set. There was still no Melvin. The moon came up and still no Melvin, and they thought, "Well, that's life." Suddenly, one bird looked up and there, right across the face of the moon they saw a small shadow. He finally came down and four of the birds went out and carried Melvin in. As he laid there with his beak all bent, a black eye, one wing in a sling, they asked, "Melvin, what happened?" He replied, "Well, I was doing all right, fellas, till I got over Jacksonville, and there was a little bit of a fog, and I swooped down to see where I was and got mixed up in the damndest badminton game you have ever seen in your life!" Well, I don't know quite where I swooped down, but here I am!

First of all, ladies and gentlemen, I would like to congratulate everyone involved in this conference. I have become a crusader for the arts as an integral part of our lives, in the belief that the arts make you aware and "feel," as was the case in that magnificent film last night. Although the things you may feel may not be nice, it still makes you aware and able to feel. In my belief, there is nothing quite as important as a civilizing effect on mankind, as the arts. Of course, I am involved in the theatre, and therefore, believe in the theatre's approach to the arts. I have spent a good deal of my life in all sections of it. I can't say that I have been successful in all of it, but I can say that I have worked at it. I think we, in this Nation, are facing one of our most serious problems. As a Nation, we have always resisted looking to the future and working in the present to solve our future problems. We have been a Nation of procrastinators, putting our thumb in the dam only when it breaks, which has brought chaos on us in many instances. As we move forward in our present technological and sociological development, we are going to find that not only the retired, or senior citizens, are having a recreation problem, but our whole Nation is having a recreation problem within our lifetime. As we move forward, as was said several months ago by Roger Stevens, the

former head of the Commission on the Humanities and the Arts, it is entirely within the realm of possibility before the turn of this century, we are going to find that the average work week is 15 hours. We are going to find that fewer and fewer people work fewer and fewer hours, and can turn out more and more things. What, then, are we going to do with the rest of the week that is profitable? After you have built the barbecue pit in the backyard, and consumed three or four cases of beer, what do you do with your time? We have been involved in this Nation, in what has been called a cultural explosion, which, unfortunately, has been primarily a "cinder-block" explosion. We have been building facilities without really taking care of what to do in them. We find in Atlanta, Georgia, one of the greatest art centers in the country, built in memorium to the people who died in a plane crash. It was open and running for a few short weeks and then went bròke. We find so much short-sighted thinking that is done in behalf of the arts. This is not just a problem for senior citizens, but it is a problem for all of us. It will be your problem and it will most definitely be the problem of your children. The result is that we have to look at some elements of how to develop the arts program. Even here in New York State there is no funding for the performing arts in education. There is no support for drama and dance in the elementary or secondary school, although there is for music and art. We must find some element of moving along. We don't quite know what to do, but I think probably the solution lies in education.

About ten years ago, Senator Jacob Javits introduced a bill in the Senate for Federal funding of the performing arts to support professional performers, utilizing educational facilities. At that particular time, I was asked by the American National Theatre Academy to go to Europe to look at various support elements in Europe for the arts, and to see what could be done in the United States. I knew the professional theatre and I knew about educational theatre, but I did not know too much about the supporting theatre. Shortly after I landed in Copenhagen, Sputnik went up, and that was the end of that. The result is that we are still far behind. I feel, however, that educational facilities and educational theatre are still one of our great advantages because, although we do have a very strong, very definite theatre in New York City and a few other isolated spots, these are reaching only a very small area. A larger area must be reached through the educational level. So now, let me talk to you on a subject about which I don't know very much,

that is, the leisure time problems of retirees, and how you might help in solving this problem.

Now to your problem: I think that all educational theatre will be of great help to you. I am sure it is available to you. I am sure all you need to do is contact someone in the area, and you can have all the performances you want. I know for anyone who is in my area and who contacts me, I will do special performances for you, with you coming to the theatre, if you bring them. There are also high school theatres, community theatres, and there are professional theatres. I think that the real value, the real validity of any kind of a program in performing arts with senior citizens should involve them. In this connection, let me tell you a story. About 4 years ago, I was playing Doolittle in MY FAIR LADY, on tour. We were playing in Toronto this particular time, and I received a note from a man I did not know who was a minister from Rochester. He saw the performance and asked if he could meet me. We met, talked for a while. When I returned to my normal duties, I received a phone call from this particular minister and his charming wife, and they asked if I would be interested in doing something with a drama group in the church. My immediate answer was "No, I am not interested in 'beard' and 'bathrobe' plays in the church basement, and I don't want three little boys dressed in old flannel bathrobes with corn silk glued on their chins. I don't want to do these things." They replied, "Would you come in and have dinner with us?" He was a Presbyterian minister and I thought, well, I can do without a martini one night! I want to tell you that was a mistake. We had martinis! And we had chicken with cherries jubilee afterwards, and brandy, and cigars, and at that point, I could agree to anything! And so, I did go in, and I did work with them, and found one of the most exciting programs I have ever been involved in. It eventually formed itself into the layman's theatre of the Dewey Avenue Presbyterian Church, in Rochester. And I got mixed up in something else because of that, resulting in my becoming Professor of Homiletics at the Colgate-Rochester Divinity School. I must learn to say "no!" But that is not the point. My point is that in dealing with a church group of this nature, I found a phenomenal cross section. I moved in with a group that had a very active minister. He and his wife were very interested, very personal, and they drew a group of people around them who were interested, and out of that we have built a company of great strength. The point of the matter is that a few of the great strengths

in the company are people in their golden years. I have a retired electrical engineer and a retired electrician who built all of the spotlights and all of the control systems. I have a carpenter who builds all of the scenery. My greatest single problem with him is that I say, "John, it doesn't have to last for the next 100 years! 4 x 4s aren't necessary!" But I don't get very far with that. I have several women who make costumes, absolutely beautiful things. My biggest problem with them is to keep them from embroidering forget-me-nots and stitching them on the hem! Their devotion and their work has made it possible for this particular organization to function. I was doing a production by a Belgian playwright named Ghelderode. I don't know whether any of you know him. Ghelderode has been called the middle-aged ambassador to this century. He writes quite strange plays and one of them was called WOMEN AT THE TOMB. It is the story that surrounds the life of Christ at the time of His crucifixion, and I wanted an older woman to play Mary, the Mother. So there was a delightful older lady, who was 85, and I tried to talk her into playing Mary. She said, "No, no, I am too old. I can't remember the lines." I replied, "Oh, yes you can." Finally she played it and gave one of the most touching performances I have ever seen in my life. They meet in the house of Judas, and when they all go away, Mary and James remained in the house. James is the Apostle and Mary delivers a spectacular speech that, "the world has lost a leader, I have lost a son." "What are you going to do now?" asks James to which Mary replies, "I'm going to clean this place up," and she takes the broom. An absolutely magnificent performance, one that could not have been done by a younger woman in any way, shape, or form. In this kind of theatre, there are many organizations which would be delighted to have the assistance, and the help, and the knowledge that seem to come with older persons. Your job is to find them and get them to those theatre groups. The one thing that is important is never play down to older persons. Make sure that what you are doing is valid. Make sure it has artistic merit as well as intellectual merit. Get them on the stage, and I am not just talking about older people, I am talking about children, too. I am talking about everybody. In my experience, I have found that in dealing with younger people, they have the only single thing they have to worry about today, to do something of value so they can be recognized. My generation worried about when we were going to eat next, where we were going to get a job when we graduated from

college. These kids don't have to worry about that, but they do have to worry about being understood and needed, and the same thing is true of older people. With help, then, they can form a theatre group of their own, and I would like to talk to you about a crying need which these people can provide for their community. I am not going to paraphrase Mr. Kennedy, but it is there, and it is this.

A second problem, recreation in the years to come, has to be handled by somebody. The younger generation has to learn what it is like to enjoy the theatre, and they are not going to get very far. Wouldn't it be delightful if a senior citizens area group would form a children's theatre to perform for elementary schools, to perform for day nurseries? You don't need a theatre, you don't need a stage, you need a room, a little room; perform in the middle of an area. Have the kids sit around the outside. How marvelous to join the younger generation with the older generation! I am a firm believer in the philosophy of the American playwright, Edward Albee, who said the world would probably be in damned good shape if we could join the young people with their grandparents and omit the parents. He does it over and over again in many of his plays and this is his basic philosophy. I think there is so much that the older generation can give the younger generation without the worry of the middle generation. But I think we can do something far more important for the community if this kind of thing could happen. But remember, work to optimum. Do it right. Get help if you need it. Find out. Do lights, do costumes, do makeup, do anything you have to do. Do you know how to make a spotlight? Go to a cafeteria, get a number of tin cans, punch a hole in the back, put a porcelain socket in; for a $1.25, get a PAR bulb to put in, screw it in, hang it up, and you've got a spotlight. Simple.

You've got a costume problem? Have you ever heard of a poncho? Take a piece of material, put a hole in it, throw it over the head, put a belt around it, let it drag on the ground, put streamers on it. You can make it out of crepe paper, make it out of cotton, make it out of burlap, make it out of anything. All it takes is creativity. The marvels and the wonders of refrigerator boxes! All it takes is creativity, and time to build a set.

Now, where does all this come from? How do you do it? Great idea, but how do you do it? You do it. YOU. The only important element in any program is creative leadership.

Once, many years ago, to be exact, 25 years ago, with thousands of Americans, I was sitting on top of a windswept hill on the south-

eastern coast of England, near Plymouth, waiting for something that was going to happen in France. We were called down to a theatre in the village where we were going to be addressed by somebody of great importance. We had to go through our duffle bags and all the commissioned and noncommissioned officers (I was only a poor sergeant at the time) had to dig out our uniforms that were acceptable for whomever was to address us. When we arrived, out came the Brigadier Commander and the Divisional Commander, and the stage looked a little like an aurora borealis; and then walked in the big aurora himself, General George Patton. I remember I was impressed that the General had a high-pitched voice and knew more four-letter words than any man I had heard in my life! But what impressed me was something that he said. He talked to us, as officers and leaders of men, and said that a group of men were like cooked spaghetti, you could push it all day and it would never go anywhere, but if you got in front of it and pulled, you could take it to hell if you wanted to. I have found that to be true of many classroom and other programs. They are like cooked spaghetti. You can shove it all day and it "ain't going to go nowhere." But if you just get ahead of it, get a hold on it and lead it, you can take it anywhere. And any group is just like that. That is it. What I am saying is that leadership and creativity lie within you. You are the people who are going to make it. Three things have you: dedication, creativity, and knowledge; but of these, the greatest is creativity.

FILM MAKES THE SCENE

Geraldine Petersen

During a college interview one of my graduating students was told not to study film on the undergraduate level. "The techniques are simple and teachable and a lot of these you already know; film you have already studied. Go out and live a little. Take a liberal arts course if you have to go to college. Come back and study films on the graduate level. Come back when you have something about which to make a film." This literally stumped the youngster but I thought the message was loud and clear.

Why do people want to make films? The biggest problem among young film makers is they haven't lived enough. You have a group at *your* fingertips that has, *more than anything*, the *experience*, and the difference between youth and age is only experience – not intelligence, only experience – and *these* people have this wealth of insight on which to build.

First a word about resources in teaching film. In every community there are people who are associated, either directly or indirectly, with film making. Every advertising agency has somebody involved in making films. Just about every university student has some association, or something to do with films nowadays. So the reservoir of people ready and willing to help you could be very large.

Equipment can be very, very simple. Any kind of a movie camera will make a film. In the film class that I teach, which was funded by the State in a Title III project, we have a great deal of sophisticated equipment. It took my youngsters 3 or 4 months to learn all the techniques. Although they start filming immediately, to be talking about editing and sound tracking at the same time, you have six or seven balls in the air at once, and the teacher doesn't really think that the students are doing much until they make that one big film (a training film) on which everyone works. Inasmuch as only

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a few are permitted to enter the course, as there are 1,500 youngsters in school, and room space accommodates about 20, we have standards aimed at separating the chaff from wheat in terms of creativity and ability which is not always fair. For example, a youngster came to see me recently, and he said, "Gee, Miss Petersen, I would love to get into that film course," and I said, "That's nice." You run out of intelligent responses to this because it happens constantly. Hoping to be kind I added, "Come and see me and we'll talk about it." We had a serious and formal discussion. It appeared he was just about scraping through his general classes. I was put off a bit by this, because everybody knows that the academic cream of the crop get into the film class. So, I said, "Michael, the course is really filling up rapidly and your academic average is washing you out. I don't know what I can do for you." Then I got some information from his guidance counsellor that he is the kind of kid that gets so nervous he would be liable to drop the camera. You know, when you see $11,000 worth of equipment go out, the least you want is to be sure that person has good muscular control! I met Michael again a couple of weeks later. His persistence interested me. His drive to be in films kept me involved with him. I met him again a couple of weeks later and he said, "You know, I have a film that I made. Would you be willing to look at it?" Actually, I am so busy that I really don't have the time. I might have put it off, but at least I wanted to be kind to him. So I said "Come down and show it to me." He didn't show up that day nor the next and I thought his interest wasn't serious. Eventually, he got there and he said he felt terrible that he was not there that day. He wasn't feeling well and tried to get in touch with me but couldn't. "Can I show it to you today?" So, he came down with the film and his own projector. (We have a room that is equipped wall-to-wall with projectors but the youngster came with his own and a record.) There were a lot of secret messages between him and the person who was working on the sound for him. Finally they got the record set up. They had verbal signals – All right, *go!*" All right *you* go, and then *I'll* go!" The film he showed would have taken years off the longevity of my principal because it was a psychedelic film about an LSD trip, and at the end of the film, there was a couple smoking marijuana. This youngster needed me like he needed another arm. All he needed was my equipment. He didn't even need that. He understood so much about the basic essentials of film producing. He knew all the devices and all the techniques and lots

beyond. He was not even using any gimmicks, although he used much double-exposure. It was not just a crude cinema adaptation. He was not simply utilizing a circus-kind of visual thing that everybody can pick up, but he was in tune with his tool; he made film work for his interior vision. I don't know if this youngster ever had a "trip." I don't think it is my problem or my concern to go into that part of his life. The thing that I was concerned about was how this youngster could have gotten overlooked by a cut and dried school-system type of measuring. Our standards are supposed to discover the person who can best make use of the filming experience. So, I said to him, "Well, Michael, what kind of camera did you use? We have $600 super 8's and $1,500 super 8's and all kinds of expensive and complicated equipment." This youngster told me, "I had a 1944 De Jur." I said, "Are you sure you need me, Michael? Why don't you just stay home and make films and bring them in once in a while and let me see them?" I got to his guidance counsellor as soon as I could and I said, "That Michael who has all those problems – make sure I get him." You see, he had the rarest thing of all – something he wanted to say – and he wanted to say it on film.

Film is now sweeping the country! There are 219 higher education institutions offering film courses; 4,144 undergraduates majoring in film; 1,191 graduates and close to 600 film teachers. In higher education, that's compared to something like 35 in 1950. When I first brought film into my school, something like 8 years ago, my administrator said to me, "What a shame the film is coming through the art program," and I said, "What do you mean by that?" I knew very well what he meant, because, as in every secondary school, the art program has to struggle for respectability, and the administrator would much rather have film come through a more respectable door; one that would enrich the values, or be immediately understood like the English program. As a matter of fact, most film teachers on the secondary level are English teachers who have gone straight! I got into the act because I was a bird watcher. I had a camera that I had bought because I thought it would be great to get pictures of birds that would be different from Walt Disney; pictures which didn't have to include the dance of the Sugar Plum Fairy behind the scenes. Having this interest in birds, I thought it would be just fabulous if I could make a real film of my own. But when I went out to take a picture, I found that the first 500 feet or so came back black because it was a range-

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finder camera and I forgot to take the lens cover off! Nevertheless, with that bad beginning, I made an illustrious step forward; I bought a reflex camera so I can always see if the lens is covered up! But it was $145 invested in a camera that was of no use to me. The birds I wished to film photographed too small. I had no children. I was not going to make folksy home movies. But I *was* an art teacher with a problem which the camera might help me solve. My administrator was saying to me, "You have to have an art show once a year and make it good. Don't suffer, but make it good." So, I made a film to show what was happening in the art program. I started off very badly at first, describing what we did. Everybody slept through the film quite politely; but *I* thought it was great. The reason I am telling you this is because it will really show you the different ways in which film can be used. Eventually, I began to use film much more artistically. I began to make film an art form in itself. The first film I made that way was very arty; you know, the ballet dancer, the painter, and all that sort of thing. (*I* thought it was very beautiful.) I went through a whole lot of pains and developments to find out about film. I tried to find out why film is such a big, interesting thing.

Film functions as an environment. You go into that roomy theatre and you are really sucked in. You are wrapped up in that thing. When you see a good film, you forget the people near you and you live vicariously in that experience. This is both good and bad. We all know what happened several years ago when subliminal advertising was creating a big thing on television. You can be totally brainwashed in film. Much of the film experience was criticized in the beginning by some poets in France, for instance, which concerned them because people would accept a message in film. The viewer accepts a mode or manner of behavior without question because the film experience is so much like a life experience, so much a living experience that it is absorbed without question. I heard Sidney Poitier say at a convention for film teachers, that the film experience was so genuine to him that he would run around the back of the building quickly as soon as the film was over to see what happened to the horses and the wagons. Many film-English teachers in the audience were impressed by the way Mr. Poitier expressed himself. They asked him, "How much formal schooling did you have?" He replied, "About a year and 3 months." At the age of 15 he went to New York – literally lived in movie houses. He educated himself about language, about lit-

erature, about people, and about all the numerous kinds of things with which films deal, by going to the movies. We all do this. (In my generation we all thought we were going to grow up and marry Cary Grant.)

In teaching film, you *can* teach people very dynamic and successful courses of film study about *how to look* at films. *If* this were taught by somebody who teaches the way English teachers used to teach literature. This is the danger in film study and appreciation. At a film convention, I heard Henri Langlois at the Museum of Modern Art speak on the French cinemateque. He spoke very little English, yet, he got down to the nitty gritty that deals with things as they really are. He brought some films he hadn't even looked at and said that even for the ones he *had seen,* he didn't want to tell us how to look at them. He left out all of the linking words and just gave the essential words. He said, "I don't tell you what you see; you look, you see. You no see, I no tell." Too many film study courses tell. In film studies, of course, there is a little bit more to it than that, but not much. Let me take an example from the teaching of art appreciation. Appreciation is a sensitive response to what is happening to the viewer when he looks at this thing. Almost always, with a good film, you go to a film with friends and you view it; on the way out, there are some remarks about the film. When I saw "Blow Up," I met a lady on the way out whom I had seen on the way in. We were standing next to each other waiting to get in. On the way in, she said to me, (she was with her husband, and I was with a friend) "I heard the film was very controversial," and I replied, "Well, I don't really know anything about it." I wasn't going to color her viewing one way or another. On the way out she said, "See, I told you it was lousy!"

With any good film, after it is over, if you have a group with which you have some kind of rapport, there is almost always some spontaneous discussion. This is the best base on which to build film insights in film appreciation classes. If you can keep them warm, and not cool them with what you saw in the film, if you can get them to remember what they saw in the film, they begin to remember more and more. Then the matter of how to look at film gets to be more a matter of perception than direction as to what they *should* see.

Father John Culkin, who is the high guru of film activity, particularly in the schools, was writing in the American Film Institute bimonthly letter; "Film, interesting film is so sweeping and wide-

spread that there is nowhere for film study to go but *down,*" meaning into the elementary level. The truth is that film study is already on a brushfire level in many elementary schools. I suggest to you that the only place for film study to go is *up to the retired adults,* because of their great *experience,* and because they can be *sensitized to the power of film.*

Film used to be colorful only in viewing but now it is colorful in making. The film maker makes society; society makes the film maker. A very strong and interesting thing is happening in film now. Within the past 10 years the underground film maker, who is primarily known among lay groups as the maker of dirty films, has become very influential in shaping the contemporary form of film. And *not* primarily "dirty" films. There are some, but I think the majority of them are not obscene. You know, a coin has two sides. The impulse to make films without restraints; the desire to use film artistically; to *tell,* not to *describe* life; not just *to show* what is happening, but *to interpret* what is happening. Film is different from the novel in one respect, the way in which it tells about internal things. The novelist can write at great lengths about the interior life, but the film has to find the exterior object or event, image or symbol to express an interior idea. There are many ways in which this is done.

In trying to find a solution to the expression of subtle ideas, as well as to describe things, the film has developed some ideas, some methods that are strictly characteristically filmic. The *closeup* is probably the most well known and most dramatic. There is so much we can tell — in terms of what it leaves out and in terms of what it leaves in. The very special feeling you have about anything, an object, a face, an expression, physical characteristics, action, whatever is seen, whatever is in great big closeup, acquires an entirely different character because of the nature of the closeup.

You already have a mass media vocabulary. You already have a sophisticated built-in set of standards about what film is. The film actor is really not an actor in the sense that a stage actor is an actor. The *stage actor* has to *project* himself. He has to express beyond his personality. The *film actor* has *to be the person* that he enacts in the film. In any slight exaggerated expression, the camera is merciless. If you have seen yourself in home movies, you could destroy yourself. You wave. You could kill yourself waving, you should never have looked, better to have ignored the whole thing, right? Well, in film, to *act* is the killer. You must *be.* But

there are many things that act for the film besides the actor. Objects become actors. Scenery can become the actor. In "Lawrence of Arabia," scenery was an actor just as much as Peter O'Toole.

I want to tell you about Francois Truffaut who is a real film buff. He was a school dropout, dishonorably discharged from the French army. If you read about him, you would know that he is an extremely interesting but emotionally truncated individual, yet his films are great because of what he retained from childhood. He never went to school; he went to the film. People are hungry to see good film. The very nature of their lives, not maybe yours or mine, but people in the business world, people in the world of factories, people contributing small tasks of an item who probably never see the total thing complete. Their lives are dead and buried. Ordinary people are hungry for the reality of films; they are hungry for just the very extremes of motion. Films feed this thing. I heard Stanley Kaufman talking about an Andy Warhol film. (There are not too many movements in an Andy Warhol film to watch), but he was trying to analyze what happened to the Warhol film, why anybody would want to come to an 8-hour film where very little happens. There are few people who have seen an Andy Warhol film. It is sort of a monolith against the slickness of Hollywood, and bad as the film is, you will sit there and watch it because something *might* happen. You are shown an old lady sitting on a front porch rocking, rocking; you'll watch it. (It means something is going to happen. And the camera is on the scene!) A little old lady, a little house; she is rocking. Pretty soon a dog runs across the front of her. That's got to mean something! This is the way you feel about film. And you come out after seeing the film with this little old lady rocking and a dog runs by and you discuss it. "First you see this image, and then you see that image. Now I know that means something." But maybe it doesn't mean anything. In the syntax of language, it means something different. If it means anything, the least it can mean is that it happened in a film and maybe when *you see it* you can make it mean something.

Film cannot necessarily be looked at in the same way that you look at sequential events in the 19th-century novel. Film has a whole language of its own, a whole way of dealing with meaning of its own. Let us do what Cassavetes did with "Faces." Take a hand-held camera and make the scene look more real. Let us make it more *immediate.* Immediacy is the one thing that film has in spades. You don't have to work very hard to receive a film. You

lie back in a darkroom and the film washes over you. And maybe some films are meant to be seen that way. Really, what I want you to see is that you do not have to have academic years of study on "how to make a film." What you have to have is the wish to say something. Our natural taste for film gives it limitless influence. And the ordinary *routine* in contemporary existence makes film delightful, ready made for you.

One of my youngsters this year made a film called GENTLE GAMES. This boy has long hair and doesn't look too clean. He *is* clean; he just doesn't *look* clean. His English teachers think he's illiterate because he cannot spell. And syntax? Forget it! Inside, this youngster is marvelous. He doesn't *look* like anything at all. He might not *be* anything at all, but if he gets the courage to speak to you, once in a while, there is a jewel – not many and maybe not in the right order. If you force him to write, he will give you ideas. "I don't care about an essay, I don't care about a paragraph, just write me the ideas that you have. I don't even care where one sentence begins. I am your art appreciation teacher. I want to see what you got out of this picture. I don't care about the rest of it." (He was freed by that.) In the film course, this youngster *with a camera* became the most glorious and delightful experience for all of us. He made two films that I want to tell you about. One was called the NORTH WOODMERE which was a diatribe against the community from which he comes. This is a middle class community and this is the youngster who is thinking and talking against the middle class for all the reasons you know. I don't have to tell you here what that is. And, in fact, the middle class has been the enemy of the art world for many years because it is holding to a status quo. It doesn't want to change the way things are or make them look different. There are all kinds of problems that young people share with the art world. That is why art is interesting to many young people today. They share the common enemy, for one thing. When you see the film, the middle class is satired and funny if you share his values. It was not funny to his mother. It was not funny to his neighbors. It was not funny to any of the adults in the audience, except me. GENTLE GAMES was his first film. In it, there is a park in Brooklyn, and there is a place in downtown New York, and in the two places elderly people are involved in activities. He said, "I want to make a film of this because we always see the elderly in negative kinds of things. You always see them in old ladies' homes sitting around waiting to die. This is

the way people think about them. I would like to show them in something *positive*, involved in something they like to *do*." He made this film in which old men were bowling, and it is beautiful visual poem. Most people looking at the film thought that here was a young person who felt that elderly people only get old on the outside, and they think of themselves as being the same people in the interior as when they were young. Middle-aged persons understand this transition very well. For a youngster to understand, is something else. To me, it was the most marvelous thing because I saw film as a link between the generations. I want to mention a second film which does this. It is, I LOVE YOU ALICE B. TOKLAS. It is a spoof about hippie life, in which people are "turned-on" accidentally by a batch of brownies laced with marijuana. This film links the generations. It shows the *younger* generation and *our* own anxieties, and how they were brought together and done away with.

In closing, I want to make this quote from Bob Geller who writes for the American Film Institute: "With some patience and selectability, and with concerned efforts of openness by all those involved in film making, and film teaching, we may yet have the most potent force for bringing together segments from both the academic community and the community at large, both existing perilously apart." I see films as a device, as a method, as a tool, as a means of celebrating truth as the most important, the most powerful, the most lively thing outside of the theatre, for bringing the generations together.

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UNCOVERING RESOURCES IN THE ARTS – IN METROPOLITAN NEW YORK

Paula Silberstein

As I mulled over in my mind what menu I would set before you, a quotation from Robert Browning kept interrupting me. In *Rabbi Ben Ezra*, Browning wrote,

"Grow old along with me.
The best is yet to be,
The last of life, for which the first was made."

I am sure this idea forms part of your philosophy or you would not be here. This morning I shall try to give you some concrete sources to turn to in order to make the lives of those you work with "The Best (That) Is Yet To Be" through the visual and performing arts.

You may wonder how I, whose special field is in the education of schoolchildren, may be of help to you. By explanation I should like to quote a poet who flourished more than 175 years before Browning, John Dryden, in his play, *All for Love*, wrote "Men are but children of a larger growth." Going on this assumption, I reviewed the list of resources I use for the schools, removed those whose end product would be too immature (and there were few of these), and wrote to the rest of them to see if they would be interested in helping your clubs and centers in Metropolitan New York and elsewhere. Then I did some telephoning and other research and have found that most people are interested in helping you. In fact, Mr. David Reed of the American Shakespeare Festival in Stratford, Conn., has been here with an exhibit I am sure you have all seen, and has made arrangements for some of your groups to attend the Shakespeare Festival this summer.

Just so you won't have to take notes while I am speaking, I

have prepared a resource bulletin which I have divided into several categories:

(1) Touring programs
(2) Places to visit
(3) Resources.

I shall not attempt to cover all the items listed, but rather, give you some highlights or helpful hints and let you question me in more detail later.

At the outset, let me warn you that introducing people to the performing arts can be an expensive proposition. Heretofore, the New York State Council on the Arts has been most helpful in underwriting part of this expense. However, since their budget has been cut considerably, I don't know how much assistance they can give you. You should certainly write to ask for their bulletins listing the Performing Arts, Motion Picture, and Visual Arts Programs they are willing to sponsor, and for the forms you need to fill out when filing a request. Since the staff changes frequently and there are several different categories, or fields, for which assistance is offered, I suggest that you write to the Director, Mr. John Hightower, and your letter will be directed to the proper person.

Once you have received these listings, you will probably be overwhelmed by the richness of the offerings. Do you want a fully-staged opera with orchestra, a well-known symphony orchestra or soloist, a ballet, ethnic or modern dance program, a full-length play, or are your needs less spectacular? Is this to be a culminating experience at the end of a year to which tickets are to be sold, or are you looking for something to have your members to know more and learn to enjoy the entertainment offered by the Performing Arts? Where do you turn for help?

First, you might get in touch with the various managers and producers whose programs interest you to see if you can afford any of them. Then, if you want an evaluation, you may call or write to me. Insofar as I am familiar with the programs, I shall be very glad to assist you all I can, or refer you to others who can. Should you have difficulty in raising funds to match or supplement those available to you normally, we have found that local banks or merchants, if not approached too often, might be willing to help out, either by taking ads in programs or by underwriting a deficit for a not too expensive production.

If the offerings all prove too expensive, you might decide to investigate some of the productions which I have listed. Many of them

are comparatively inexpensive, particularly if they are to be given in New York City. If you are interested in an evening or weekend activity, you might wish to use the Ellbee Audio Players. They are a group of blind people who work during the day but enjoy giving dramatic readings of contemporary plays, free of charge, during their leisure hours. All they ask is that transportation be arranged for them. Of course, if your stage facilities are poor or nonexistent, they could be a most helpful asset in introducing your group to a theatrical experience. Included in their repertoire have been: *Marty*, *Sunrise at Campobello*, and *A Majority of One*, to name a few.

Those of you whose clubs or centers are located in school buildings probably have access to the use of the school auditorium. I know of at least three youth and adult centers in New York City which hold regular cultural programs throughout the school year. If one is in your neighborhood, you might arrange for some of your members to become regular patrons. On the other hand, you might wish to inaugurate a program of your own, charge a slight admission fee to outsiders and invite those attending the many day and evening classes being run by the Board of Education for adults. In fact, posters could be placed in strategic places in the neighborhood, inviting the general public to attend. Your group could take the responsibility for selecting the programs, arranging for the performances, handling all the details in addition to enjoying the show. Thus, the groups would be doing a real service for their communities. Ethnic dance programs by such performers as Rashkhar and Alonso Rivera (Dances of Two Worlds—India and Mexico), Percival Borde (Caribbean and Africa), Jean Louis Destine (Haiti); *The Barber of Seville* or *Cosi Fan Tutte* by members of the Metropolitan Opera Studio; a mime performance by Tony Montanaro; The Pickwick Puppets (5 feet tall) in *Sleeping Beauty* or *The Arabian Nights*. These puppet plays were originally commissioned by The Little Orchestra Society. The Little Theatre of the Deaf presents poems, Thurber Fables, and other playlets as performed in highly theatrical sign language (with narration) by highly skilled performers. These are all possibilities for those who are ambitious enough to try to become entrepreneurs.

Those who simply want to introduce their people to the performing arts before offering them the rich fruits which they may be unable to digest readily, will also find a wide variety of programs from which to choose. Miss Ann Wilson has a program called Step This Way in which she and a partner give a dance demonstration of the

history of the dance, including the evolution of the costume, from the days of Louis XIV to the present. They include excerpts from important ballets, such as *les Sylphides* and *the Scotsman,* and *Giselle,* among others. *Poetry in 3D* uses four performers to introduce the basic concepts of poetry while bringing to life some 30 or more poems. *The Blue Peacock* dancers present dances and legends of India, Bali, and Siam, using authentic taped music and beautiful costumes and masks. Indra Nila explains and performs the varied dances of India in appropriate costumes while *Ballet Close-ups,* performed by dancers of the Harkness Youth Company, give an idea of the daily training of a dancer and include a fully choreographed number. It will be noticed there is a preponderance of dance here because that can be done more readily on less elaborately equipped stages.

Should dramatic programs be wanted, *The Portable Phoenix* has several programs to offer, and included, this past year, *New York and Who to Blame It On,* a history of New York City in the form of a review, and a condensation of Shakespeare's *Henry IV* to include just the episodes involving Falstaff and Prince Hal. *Theatre in Education* specializes in Shakespeare, having performed scenes from his plays throughout Connecticut and North Carolina, as well as in other eastern states. For this coming season, they expect to do a condensation of one play rather than scenes from three joined by narrations as heretofore. If it is a complete play you are looking for, your Senior Citizens might enjoy a performance of that ever-popular melodrama, Dion Boucicault's *Streets of New York,* done as it was in the days when it was written, including the singing of "She Was Only a Bird in a Gilded Cage" and other vintage numbers by members of the cast between the acts.

It might be difficult to bring art exhibits to your center or club but there are many slide collections which may be bought a few at a time, or reproductions in various sizes to frame and mount on walls. The Metropolitan Museum of Art has many of these available in its shops, and there are also a number of audiovisual vendors and libraries which have art films, filmstrips, slides, and reproductions for sale or rent.

Feature length motion pictures may be rented, many for nominal fees, from such companies as Brandon, Contemporary, McGraw-Hill, and others, to help train your members to develop critical judgments of this and other performing arts.

Should all else fail, you might investigate the possibilities of local

talent. Members might be artists or performers, and be willing to share their talents with the others, or they might have relatives or friends whom they could persuade to perform. School choruses, orchestras, drama or other clubs, might be only too glad to entertain. Specialized private music, dance, and dramatics schools might be glad to find a willing audience before whom their students could appear.

I have left out many possibilities so that you could investigate some on your own. The world is your oyster. See how many pearls you can find.

Once your neophytes have had their appetites whetted and they have become fledgling performing and visual arts enthusiasts, it is time for them to try their wings. Because many, if not most of them, are probably receiving pensions or social security, their funds are limited. The newly arranged half fares during certain hours, for senior citizens of New York City who use transit authority transportation, will be some help but cut rates or free tickets will also be needed.

Group visits to museums with organized tours of the exhibits, should be arranged wherever possible. Some museums, such as the Metropolitan Museum of Art, are free. Others that charge admission may offer a reduced rate for groups. A call or letter to the museum well in advance of the anticipated date of the visit, will help to make the experience a most enjoyable one.

Believe it or not, there are many free performing arts experiences to be had in New York City. The Donnell Library and the Lincoln Center Library of the Performing Arts, both have auditoriums that are constantly being used. Several of the Brooklyn Public Libraries also offer performing arts programs. There are weekend concerts at various museums, including the Museum of the City of New York. In June, July, and August there are performances of Shakespeare and other authors at the Delacorte Theatre in Central Park near 81st Street; concert versions of operas by the Metropolitan Opera Company, concerts by the New York Philharmonic, and by the Goldman Band in parks in all the boroughs. It is wise to check the newspapers for the latest information on program, place, and time before arranging for groups or individuals to go. Perhaps some special arrangements can be made through the New York Shakespeare Festival so senior citizens will not have to stand in line for several hours before getting into the Delacorte Theatre.

Two theatres will admit an audience almost free. The Equity Li-

brary presents a long series of productions in its Riverside Museum theatre, 104th Street near Riverside Drive, and asks only for a donation, if you can afford it, to pay for your admission.

The American Place Theatre, which is using St. Clements Church, 423 West 46th Street, as a theatre in which to help playwrights develop their talents, this year initiated a pilot program for older citizens and is now eager to expand it. I quote the information written to me by Mr. Milan Stitt, the audience development coordinator. "The way our program works is this: Older citizen group leaders contact me, and set up a special matinee at a time and on a day that is most convenient for the group. The group members then pay 75 cents each as their admission donation. The group leader sends or brings us the check. Following the matinee performance, the actors, playwright and/or director meet with the group to discuss the play – we have found that older citizens' comments based on deep life experiences are extremely helpful for the writers – please tell any interested group leaders to write me now or call me late in August, and we will make the necessary arrangements – we send groups copies of our *News* in advance so they will know a little about the playwright before seeing his play and meeting him."

You may have read about the theatre development fund, which started to function this year by underwriting the first few weeks of shows that might take awhile to catch on. In return, they are able to sell tickets, primarily to students, at $2 each. Among several other plays, they were the first to recognize the potential of *The Great White Hope*. They are willing to place retired persons and/or senior citizens on their mailing lists either as individuals, or as a group so they may take advantage of the reduced rate to see new plays.

You already know about the special group rates set up specially for you by the American Shakespeare Festival in Stratford, Connecticut. You may also take advantage of group rates, if you order 20 or more tickets, for performances at both the New York City and the New York State Theatre when done by the resident companies. Write to Miss Sunny Asch at the City Center Office, or call her for details and ask to be put on her mailing list.

Town Hall has a number of Saturday afternoon programs, including the Amato Company's *Opera-in-Brief*, for which they have given us permission to sell tickets at $1 each. (I also sell them for the late Thursday afternoon Travelogues.) They may also offer discounts for special concerts. You could check this with Miss

Joyce Cole who is in charge of their public relations. Various other concert halls and concert managements have, or may have, similar discount arrangements.

There are three organizations which offer discount coupons for plays being shown both on and off Broadway. While ticket prices are cut in half, these are not always on all price levels, particularly the lowest, nor are they usually for weekends. However, Wednesday matinees are usually included. The plays offered are often at the end of their runs or have not caught on too well. For example, I now have coupons for *Little Murders* and *Hadrian VII* on my desk and have recently had the Nicol Williamson, *Hamlet* and *Scuba Duba*. Write to be placed on the mailing lists and then leave the coupons on a desk to be picked up for use by interested individuals.

A number of motion picture theatre chains have instituted a Golden Age ticket policy. You might suggest that your members check with their local theatre managers. I am compiling a list of the major circuits which offer this service so you might check this with me by mail in the fall. One of my correspondents wrote, "For many years now, programs have been initiated through the circuit theatres of various exhibitors whereby the senior citizens are given a reduced rate on reserved seat films. The group sales department of the distributing company publicizes and makes available to the senior citizen groups a program whereby they can attend a matinee in groups of 20 or more at prices varying from $1, $1.25, and $1.50. Payment is made in advance of the date scheduled so that on the day of performance they are ushered into the theatre with no problem of standing or waiting."

I have presented for you, an extensive menu from which you may offer your groups everything from a gourmet meal to a home cooked one. My Cook Book, in the form of a resource list of names and addresses, to help you prepare these meals, and to show you how to whet the appetites of your members for the food you will be setting before them, is available as you leave this room. I hope you will all earn your "*cordon bleu*" and that no one will get artistic indigestion. *Bon Appetit!*

ENRICHING RETIREMENT LIVING THROUGH THE ARTS

Stanley A. Czurles

Your program is one of the most meaningful programs on education for the human self that I have ever encountered. In emphasis, it differs tremendously from what I call *education for sale of self and services*, which characterizes most school and business educational programs.

In essence you are not talking about education for the elderly, but about basic education to meet changing conditions of life, part of which becomes "elderliness."

From what I've experienced at this conference so far, it is a joy to work and share ideas with you because you are such a devoted and committed group. Although as individuals you differ greatly in your backgrounds of preparation, and differ in the kinds of situations for which you have responsibilities, you have one most precious thing in common — a concern for a rich life of persons, plus or minus 70 years of age.

In this connection, what have the various speakers at this conference been saying that is similar? What fundamental ideas have they been expressing? What guiding ideas and information do they all seem to touch on?

I will try to point out some concepts that are very foundational in helping us to look understandingly at the people for whom we are responsible, and to do everything possible to help them structure themselves. I will, of course, deal mainly with the part that art activities can take in the continuous human development process.

It is important to recognize that learning is an on-going process developing us from birth to death. It never stops. It is far more than verbal schooling, for we are always sensing, feeling, responding. Processes of art are based on feelings and meanings. Therefore, we

need to understand the role they can play *throughout the life of an individual* in creating *enriched human beings*, as "products," in addition to their role in the making of *things*, enjoyable to contemplate and use.

I want to make sure, especially, that you understand "recreation" as "re-creation"; that you understand and make sure that *recreation* is not *vegetation*. It is not "killing time." It is not a process of keeping people busy just doing "something." It should be personally enriching activity.

Re-creation should be a continuous process of *flexible change* from birth to death, to meet changing life conditions positively and meaningfully. People need to be prepared from within for re-creation to take place. You cannot make that change just from the outside. A person can change flexibly only to the extent that he has been educated to learn meaningfully from all experiences that happen to him. Although in aging, you serve the external world of materials less and less, you can continue to enrich your inner world.

Basically, man is a sensing individual who lives by and for feelings and meanings. He is not interested in things, but what things mean to him. The quality of life, therefore, is inside a person, and of his own making, depending on the focus with which he meets and interprets events.

Educational programs should be determined much more on what *ought to happen to people*, not to *things* alone.

We live in two worlds, the external world of objects and events and the internal world of feelings and meanings.

Art deals with the world of feelings and meanings which man wishes to enjoy, share, and express. Human meaning and feeling about objects and events, as distinguished from purely impersonal physical and historic facts, are the essence of what we live and strive for. "All he is capable of being" must mean opportunity for a person to deal with his feelings about things that are happening to him and around him. A greater emphasis is needed on the *arousal*, the *qualitative*, the *value-structuring development* of people, especially today when youth is rebelling against a "senseless, re-dered, machine world."

People urgently need help in ordering their internal world of meanings. In an evermore efficient way we are training people to *do* with *things*. But we have done a poor job of helping people *do* with *self*. Humans today are almost incapable of creating their own satisfying activities, or finding much meaning in what they do. They cannot

see, hear, or feel much beyond the materially practical. They strug- to obtain meaningful experiences through money, drugs, or apathetically watching others. They depend on others to create meaningful experiences for them to enjoy vicariously.

Today most of men's "jobs" have become devoid of challenge and meaning. On an increasing number of jobs, man creatively comes practically to a standstill. He and his product no longer grow interdependently. Increasingly, therefore, man must seek creative satisfaction outside of his job, and his few remaining house chores. If he does not, he tends to turn more and more into an unsatisfied, uncreative, unparticipating, though healthy, well-informed, and comfortable spectator, instead of being an ever-enriched doer.

Creative intelligence distinguishes man from all other living things. It is one of his highest possible achievements, both as an individual and as a contributor to society. Creativity in art is based upon man's enjoyment of *structuring something* into existence, or fuller and clearer existence. Throughout life, man likes to leave his mark. He enjoys the process of change and organization taking place under his control and direction. He enjoys the feeling of increasing mastery over materials and processes. He glories in an emerging product. In art, man enjoys making substances, lines and colors take on imaginative, symbolic, decorative, or realistic meanings.

In too many recreation programs the person is deprived of this. There is "cheating" – the giving of answers, in terms of prepared patterns and set directions to follow so that predetermined results will be obtained. There is "stealing" of someone else's personalized solution of a problem in organizing materials. There is "lying" to oneself and others, in receiving credit for what someone else actually created, and another copied. These practices are especially rampant in adult classes, camp, and club activities.

Such procedures rob the producing individual of important educational experiences. They stunt his creative development, destroy experimental initiative, narrow his experience and understanding, and worst of all, block self-realization by robbing him of the highest value the experience could have for him – the sense of having created *something uniquely his own.*

Art processes include the *sensing* and *feeling* components of *learning, doing* and *human development.* An important aspect of art is that it rejects predetermined answers. The answers must come from the individual and be derived from sensing as well as knowing.

Each art activity must produce a new and different perception, idea, or product.

There are no art materials except as everything is an art material. Art is possible in, but independent of, any material, any process. Man has used the ground on which he walks as one source of his art materials. He has used clay, sand, and stone. He has used wood and fibers which grow from that ground. He has used hair, hide, feathers, and bones of things which live on the ground and in the air.

Art grew out of life, out of certain sensory reactions man has to his experiences, and to the visual aspects of all materials around him. Art grew out of his efforts to use a variety of materials to communicate ideas; out of his efforts to obtain beautiful relationships between form and function of utilitarian objects; and out of his striving to create a most satisfying total environment for living.

One of the most basic learning processes involved in art is also the most basic process of all human learning. It stems from the exercise of the senses. Learning-to-learn begins before birth. By instinct man is a self-motivated learner. The child is born with a tremendous drive to explore, experiment, and try. This is a preverbal learning system of a human being—the *learning from within through bodily sensations*. Upon this basis, verbal learning and other symbolic learnings are structured. Learning through the senses never stops because we are always experiencing something as well as mentally manipulating it. Sensations and feelings are powerful determinants of what we bring to, and get out of, any situation.

Man wants to *feel* himself into situations *through as many senses* as possible, and to experience what it is like to be or do as many things as possible. In addition to imaginatively creating, he also likes to relive, recreate, interpret, and convey to others the "feeling essence" of important experiences he has had. A human being is a feeling creature as well as a being and doing creature. He not only does, but he responds with feeling to what he does. He works from *feeling* toward *feeling*. Feeling establishes the inner drive, sets the focus, creates the attitude, determines personal values.

From feelings man moves to ideas. Ideas are *possibility perceptions*. Art ideas move things into action, to change *what is* to materials, to *what might be* as expressions of something one senses or imagines. This is the basic process that makes new things happen, makes a person get something out of, and do something with, what is—makes him grow in some of his highest capacities, as in-

novator, developer, creator.

Age does not stop creative growth, its satisfactions, and developmental values. On the contrary, it frees the individual for participation, enjoyment, and increased appreciation of many personally and humanly meaningful activities.

If programs are structured to provide for the maximum personal involvement of each individual, the Arts, through creative activities as well as productions, can help the elderly become increasingly enriching selves.

APPENDIXES

RESOLUTION

NEW YORK STATE COUNCIL OF REGIONAL ASSOCIATIONS OF CLUBS AND CENTERS FOR OLDER PERSONS

Helen D'Amanda

As you know, a number of us were at a meeting last evening of the New York State Association of Senior Citizens Clubs and Centers. At this meeting it was voted unanimously that a resolution should be sent to the President of the United States in regard to the plight of the elderly. Here, then, is the resolution which has been accepted and passed by the committee. We would like you to be aware of it. Before the conference is over we will have copies to take back for the members of your programs.

Whereas publicity, particularly a WALL STREET JOURNAL article of June 10, 1969, stated that the emphasis of your administration will give priority to the needs of the young over the needs of the elderly in Federal expenditures, and that we strongly feel that government should be concerned with the basic human needs of *all* people regardless of age or other classification; that critical social needs of *all* groups should be a major consideration of government; that one segment of the population should not be curtailed or penalized at the expense of another; that within the present economic and social environment in this country, the elderly adults are extremely critical and in need of careful consideration as well as early government action; and, *whereas* two-thirds of the elderly

population are considered by Federal standards below the poverty level; and , *whereas* the highest percentage per capita income for the elderly is actually derived from trust funds into which employees' and employers' payments have been made over a period of years, more than a third of a century in the case of social security, and do not come from general budgetary funds; and, *whereas* this segment of our population were productive, self-supporting citizens throughout their lives and presently, due to the inflationary spiral find themselves in need of help over and beyond their present social security income; and, *whereas* during the 1930's when the concept of social security was developed and the program initiated, there was a common understanding by members of Congress and the general populace that by 1965, to be effective, the program would require supplemental subsidies from the general fund, as a part of the regular annual budget, this action is long overdue: Now, therefore, be it *Resolved,* That the New York State Regional Association of Clubs and Centers representing 3 million persons over 60 years of age do hereby call on you, Mr. President, to express a philosophy and a commitment of the present administration to the interest and problems of the more than 20 million Americans now age 65 years or over, and of the population rapidly approaching the retirement age bracket, which will greatly increase the proportion of our population in this age group; and be it further *Resolved,* That representatives of the member regions of this association will speak from their organizations and agencies an expression of concern similar to this resolution.

This, then, is the resolution on which Carol Lucas and I worked this afternoon. We missed the delightful speeches of the afternoon, but felt that this was something on which action needs to be forthcoming as rapidly as possible from the present administration. So, thanks to Mr. Shaver's help and advice, this is a resolution that has been prepared and unless there are strong objections this will be duplicated and made available to you before you leave this conference.

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CULTURAL RESOURCES IN N. Y. STATE
AN INVITATION

What do you most enjoy doing? Like a rainbow, a span of cultural activities arches across New York State . . . its pot of gold is no illusion. Within your own city or town you can discover the stage plays, symphonies, art galleries; the films, dance troupes, writers' guilds; the choral groups, the historical museums, the landmarks – the gold of cultural riches.

If you ask "Where do I start?" the following pages offer suggestions. Many local units of the Chamber of Commerce compile directories of all organizations active within the area they serve. These directories are yours for the asking. We contacted colleges and universities throughout the State. Almost unanimously they suggested you write your nearest institutions of higher learning asking to have your name added to their current mailing lists. These activity programs, published weekly or monthly as a rule, will keep you up-to-date. We have included the names and addresses of these institutions.

In conjunction with the two related publications you have received, this directory can guide you to riches. For instance, the New York State Council on the Arts lists groups throughout the State funded by the Council. Many of these organizations continue to function in the locality where they were founded. In connection with the Cornell Bulletin, although this pamphlet concentrates on New York City, it includes Long Island and Westchester. In addition, the directory can offer a variety of riches for your trip to New York.

Our invitation to you: will you help us make this directory more complete and to keep it up-to-date? On the last page you will find an outline of the information needed. Send one entry or many. Then we'll channel an enlarged directory back to you. If each group of older citizens took this as one project for the current year, your directory for next year would be even more yours, a tribute to your active interest in the arts.

Oh, we plan to add the museums to our directory for those of you who like to see our cultural heritage.

Please accept our invitation to forward information about cultural resources in N. Y. State. The following points will be helpful.

_____
Current date

_____
Official title of cultural organization

_____
Kind of organization: dance, dramatic, orchestral, film, graphic arts

_____
Permanent address, if the group has one

_____
President, chairman, director, or manager who can be contacted

_____
Address of president, etc. City ZIP Phone

_____ _____
Year round or summer group Open to public

Person or group sending this information:

_____

_____
Address City ZIP Phone

Please send to:

Miss Katherine V. King
CULTURAL RESOURCES
Division of the Humanities and the Arts
State Education Building Room 566 EBA
Albany, New York 12224

RESOURCE LIST FOR VISUAL AND PERFORMING ARTS EXPERIENCES

Paula E. Silberstein

Introduction: — This list is by no means complete, but merely offers some suggestions in many categories to get you started in compiling your own resource lists tailored to the needs of your center or club. You might investigate the resources available from schools, colleges, and universities. Depending on the funds available, you might develop libraries of books, films, filmstrips, slides, records, etc., for group or individual use to build up backgrounds, or for pure enjoyment. The inclusion of producers, vendors, etc. in this list does not mean approval; nor does omission mean disapproval by the compiler or by the Bureau of Audio-Visual Instruction of the Board of Education of the City of New York. The center or club leader is urged to preview all programs, performances, or materials with which he or she is unfamiliar. The services listed herein have been current in the recent past. It is possible that some may no longer be available when you attempt to use them. Should this occur, I should like to apologize in advance.

P.E.S.

I. TOURING PROGRAMS

A. Management of More than One Company

1. Briggs Management, Mrs. Frances Schram, 1860 Broadway, New York, N. Y.; Percival Borde and Company in dances of Africa and the Caribbean, Oscar Brand, folk singer, Tony Montanaro, mime, Voices Inc., in *I, Too, Sing American*, Negro life in America past and present.

2. Performing Arts Repertory Theatre (PART) Foundation, Inc., Mr. Bob Adams, 444 East 89 Street, New York, N. Y.; musical plays on the lives of American heroes and other famous men, like Thomas

Edison, Thomas Jefferson, Abraham Lincoln, Mozart, plus performances by other companies.

3. Hampton Center of Contemporary Arts, Inc., Mrs. Susan Pimsleur, 119 West Street, New York, N. Y.; principally ethnic dancers like Bashkhar, Jean Luis Destine, Olatunji.

B. Individual Companies or Productions

1. Ballet Close-ups, G. Conway Graml, Children's Theatre Agency, 230 Riverside Drive, New York, N. Y.; a dance-demonstration of the daily training of a dancer plus a culminating ballet.

2. The Blue Peacock, Mrs. Eduamati Thurmond, 65-10 Parsons Boulevard, Flushing, New York; dances and stories from India, Bali and Siam.

3. The Ellbee Audio Players, Mr. David Swerdlow, 621 West End Avenue, New York, N. Y.; contemporary plays like *Marty,* and *A Majority of One*, dramatically read by blind actors. Available only for evening or weekend performances.

4. Indra Nila, Miss Inez Metzl, 54 West 74 Street, New York, N. Y.; an introduction to the dances of India.

5. Little Theatre of the Deaf, 1860 Broadway, New York, N. Y.; skits and playlets presented in highly theatrical sign language and narration.

6. Metropolitan Opera Studio, Education Department, Metropolitan Opera Guild, Inc., 1865 Broadway, New York, N. Y.; condensed version of *The Barber of Seville, Cosi fan Tutte,* etc.

7. Pickwick Puppets, Mr. Larry Berthelson, 325 West 12 Street, New York, N. Y.; *Sleeping Beauty* and *The Arabian Nights* done with five foot puppets to classical music.

8. Poetry in 3D, Mrs. Sunna Rasch, 19 Clinton Avenue, Monticello, N. Y.; poetry dramatized by a cast of four.

9. The Portable Phoenix, Miss Janet Spencer, 149 West 45 Street, New York, N. Y.; several programs including *New York and Who To Blame It On.*

10. Step This Way, Miss Anne Wilson, 151 Central Park West, New York, N. Y.; a history-demonstration of dance from Louis XIV, through ballet to the present theatre dance. She also has a modern dance troupe.

11. *Streets of New York,* the old melodrama by Dion Boucicault, Mrs. Vera Stilling, 79 Eton Road, Bronxville, N. Y.

12. Theatre in Education (Shakespeare Scene by Scene), Miss Lyn Ely, 527 Lexington Avenue, New York, N. Y.

13. Young Audiences, Miss Miriam B. Rose, Program Director, 400 West End Avenue, New York, N. Y.; introduction to chamber music.

II. PLACES TO VISIT

A. Museums (call or write individuals listed for guided tour, cost and other information)

1. Visual Arts
   a. The Cloisters, Fort Tryon Park, 197 Street and Fort Washington Avenue, New York, N. Y.
   b. The Frick Collection, One East 70 Street, New York, N. Y.
   c. Gallery of Modern Art, Lynn S. Hecht, 2 Columbus Circle, New York, N. Y.
   d. Guggenheim Museum, Donald Thrall, Fifth Avenue at 89 Street, New York, N. Y.
   e. Jewish Museum, Mrs. J. Williams, Fifth Avenue at 92 Street, New York, N. Y.
   f. Metropolitan Museum of Art, Appointments Secretary, Fifth Avenue at 82 Street, New York, N. Y.
   g. Museum of Contemporary Crafts, S. A. Frank, 29 West 53 Street, New York, N. Y.
   h. Museum of Modern Art, Mrs. Sylvia Milgrim, 11 West 53 Street, New York, N. Y.
   i. Museum of Primitive Art, Miss Lewondowski, 15 West 54 Street, New York, N. Y.
   j. Riverside Museum, 104 Street and Riverside Drive, New York, N. Y.
   k. Spanish Museum (Hispanic Society), 155 Street and Broadway, New York, N. Y.
   l. Whitney Museum of American Art, Miss Kelsey Hauck, Department of Education, 945 Madison Avenue, New York, N. Y.

2. Performing Arts
   Lincoln Center Library – Museum of the Performing Arts, 111 Amsterdam Avenue (65 Street), New York, N. Y.

B. Theatres

1. Tickets for plays, dance, concerts, etc. (Most of these will put you on a mailing list)
   a. Paid performances

1) The American Place Theatre, Mr. Milan Stitt, 423 West 46 Street, New York, N.Y. (Write now or call late in August — contribution requested.)

2) American Shakespeare Festival, Mr. David Reed, Stratford, Connecticut, 233 West 49 Street, New York, N. Y.

3) Brooklyn Academy of Music, 30 Lafayette Street, Brooklyn, N. Y.

4) Bill Baird Theatre, Mr. Frank Rowley, 59 Barrow Street, New York, N. Y.; Marionettes.

5) Equity Theatre, 310 Riverside Drive (on 104 Street), New York, N. Y.; a series of plays. Contribution requested.

6) McCarter Theatre of Princeton University, Box 526, Princeton, N. J.; a series of classical plays.

7) New York City Center and New York State Theatre, Mrs. Ida Martus, 130 West 56 Street, New York, N. Y. Must order 20 or more tickets.

8) 92 Street Y, 92 Street and Lexington Avenue, New York, N. Y. Attention: Education Department; concerts, poetry readings, lectures, etc.

9) Town Hall, Miss Joyce Cole, 123 West 43 Street, New York, N. Y. *N. B.* Tickets at $1 each for Saturday afternoon and Thursday Travelogues available through Miss Silberstein.

b. Free Performances — check newspapers and other sources also.

1) The Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn, N. Y., and the Museum of the City of New York, Fifth Avenue and 104 Street, Manhattan, have had concerts on Saturday and/or Sunday afternoons throughout the year.

2) Delacorte Theatre, 81 Street in Central Park, Manhattan; Shakespearean and other plays performed during the summer by the New York Shakespeare Festival. Audience must line up early for tickets. For information about this and the locations and dates for the Mobile Theatre performances write to 425 Lafayette Street, New York, N. Y.

3) Donnell Library, 20 West 53 Street, New York, N. Y.; has many performing arts programs in its auditorium as do other libraries throughout the City.

4) Goldman Band Concerts in July and August in Central, Prospect and Bronx Parks and the new Damrosch Park in Lincoln Center.

5) Lincoln Center Library – Museum of the Performing Arts, 111 Amsterdam Avenue (65 Street), New York, N. Y.; frequent programs in its auditorium all year long, listed in the *Lincoln Center Calendar of Events.*

6) Metropolitan Opera, concert versions of operas, given in parks in all boroughs each June.

7) New York Philharmonic concerts in parks in all boroughs in August.

c. Rehearsals (check to see if an audience is welcome)

1) American Symphony Orchestra, Inc., 200 West 57 Street, New York, N. Y.

2) Little Orchestra Society, 1860 Broadway, New York, N. Y.; series of concerts for adults and children.

3) Metropolitan Opera Company, Education Department, Metropolitan Opera Guild, Inc., 1865 Broadway, New York, N. Y.

4) New York City Ballet and New York City Opera, Mrs. Norman Lassalle, New York State Theatre, Lincoln Center Plaza, Broadway at 64 Street, New York, N. Y.

5) Society of New York Philharmonic Symphony, Philharmonic Hall, Broadway at 65 Street, New York, N. Y.

d. Discount Tickets

1) Plays

a) School Theatre Ticket Program, Mr. Paul Berkowsky, 121 Christopher Street, New York, N. Y. (Discount coupons)

b) Sports and Play Club Plan, 15 Laight Street, New York, N. Y. Request must be in *writing* only. (Discount coupons)

c) Theatre Development Fund, 1564 Broadway, New York, N. Y. Individuals or groups may write, indicating they are senior citizens, and asking to be put on mailing lists to purchase tickets to Broadway and off-Broadway plays at $2 each at the start of a run.

d) Theatre Going, Miss Jewel Howard, 888 Eighth Avenue, New York, N. Y. (Discount coupons)

2) Concerts

a) Columbia Artists Management, Inc., 165 West 57 Street, New York, N. Y. (Discount coupons)

b) National Concert and Artists Corp., 31 West 57 Street, New York, N. Y. (Discount coupons)

c) New York Recital Associates, Inc., Miss Anne J. O'Donnell, 353 West 57 Street, New York, N. Y. In writing; mention Miss Silberstein. — free tickets available — send self-addressed, stamped envelopes for group.

d) Norman Seaman, 119 West 57 Street, New York, N. Y. Free tickets available.

3) Motion Pictures

a) Golden Age discount cards

1) Local theatre managers

2) Main offices of circuit theatres (contact Miss Silberstein by mail for list of those offering these cards)

b) Theatre parties to specific films (first run) at reduced rates. The Group Sales Departments of various distributing companies arrange special matinees for senior citizens attending the theatre in groups of 20 or more. Write to the distributors.

4) Tour

The Lincoln Center Tour is available to senior citizens at the Student Rate for groups of ten or more who are members of a center or club. Write to Visitors' Service, Lincoln Center Plaza, Broadway at 64 Street, New York, N. Y.

III. RESOURCES

A. People

1. Mr. John Hightower, Director, New York State Council on the Arts, 250 West 57 Street, New York, N. Y.
2. Miss Paula E. Silberstein, Cultural Resources Specialist, BAVI, 131 Livingston Street, Brooklyn, N. Y.
3. All those referred to previously.
4. New York City Department of Cultural Affairs, The Arsenal, 830 Fifth Avenue, New York, N. Y.

B. Materials

1. Calendars of Events — write to be put on mailing lists.

a. Quarterly Calendar, New York Convention and Visitors Bureau, Pershing Square, 90 East 42 Street, New York, N. Y.
b. Most museums
c. Lincoln Center for the Performing Arts, Lincoln Center Plaza, New York, N. Y.
d. Brooklyn Arts and Cultural Association, 200 Eastern Parkway, Brooklyn, N. Y.
e. 92 Street Y, 92 Street and Lexington Avenue, New York, New York.

2. Other informational leaflets – write to be put on mailing lists.
   a. *Dance – Music – Drama,* Department of Parks, 830 Fifth Avenue, New York, N. Y. Enclose a 6¢ stamp to cover cost of mailing.
   b. *The Green Sheet,* 522 Fifth Avenue, New York, N. Y.; current reviews of films.
   c. *Invitations,* a monthly newsletter published by the Bureau of Audio-Visual Instruction. Write to Miss Silberstein.
3. Audio-Visual Aids and books (a few possibilities to start you off – not necessarily previewed)
   a. Purchase
      1) American Library Color Slide Company, Inc., 222 West 23 Street, New York, N. Y. (or 305 East 45 Street, New York, N. Y. – check address); art slides.
      2) Any reputable record store, such as Liberty, Sam Goody, etc.
      3) Center for Mass Communications of Columbia Press, 440 West 110 Street, New York, N. Y.
      4) *Concerts on Film,* Lesser Enterprises, Inc., 250 West 57 Street, New York, N. Y.; Casals, Heifetz, Segovia, Iturbi, Marion Anderson, Jan Peerce, etc.
      5) Coronet Instructional Films, 65 East South Water Street, Chicago, Illinois.
      6) Crown Publishers, 419 Park Avenue South, New York, N. Y.; an extensive list of books on theatre, film, dance, copies of plays, Living Shakespeare records with Old Vic actors.
      7) Encyclopedia Britannica Educational Corp., 425 North Michigan Avenue, Chicago, Illinois; Humanities Series, plus many other A-V items.
      8) McGraw-Hill Book Company, Text-Film Division, 330 West 42 Street, New York, N. Y.; Humanities Program.

9) NET Films on Music and Dance, Indiana University Audio-Visual Center, Bloomington, Indiana. (These and many other films may be rented from them also.)

10) Shorewood Reproductions, 724 Fifth Avenue, New York, N.Y.; art reprints and slides.

b. Rentals (Send for catalogues)

1) Brandon Films, Inc., 221 West 57 Street, New York, N. Y.

2) Contemporary-McGraw-Hill, 245 Madison Avenue, New York, N. Y.

3) Indiana University Audio-Visual Center, as above; one of the best.

4) Walt Disney Productions, Inc., 477 Madison Avenue, New York, N. Y.

5) Many other universities also have loan collections.

4. Magazines (Check newsstands for others)
   a. *Cue*, 240 West 43 Street, New York, N. Y.
   b. *Dance Magazine*, 268 West 47 Street, New York, N. Y.
   c. *Opera News*, comes with membership in Metropolitan Opera Guild, Inc., See above.

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CORNELL UNIVERSITY
Ithaca, New York

ELMIRA COLLEGE
Elmira, New York

HARTWICK COLLEGE
Oneonta, New York

ITHACA COLLEGE
120 East Buffalo Street
Ithaca, New York

SUNY AT BINGHAMTON
Binghamton, New York

SUNY COLLEGE AT MORRISVILLE
Morrisville, New York

ELMIRA COMMUNITY CONCERT
Elmira, New York
Co-chairmen:
Mrs. Gideon Tropp
739 Larchmont Road
Mrs. Donald H. Monroe
335 Larchmont Road

ELMIRA SYMPHONY AND CHORUS
810 West Church Street
Elmira, New York
President: Mrs. Marion Wladis

ITHACA MUSIC CLUB
Mrs. Jeffrey Dawson
23 Woodcrest Avenue
Ithaca, New York

THURSDAY MORNING MUSICALES
1720 West Church Street
Elmira, New York
President: Mrs. Roy Arrandale

TRI-CITIES OPERA
315 Clinton Street
Binghamton, New York

ELMIRA LITTLE THEATRE
1159 West Water Street
Elmira, New York
President: Mrs. James Gray

ITHACA COMMUNITY PLAYERS
Mrs. Frank H. Turner
210 N. Geneva Street
Ithaca, New York

ARNOT ART GALLERY ASSN.
99 Westmont Avenue
Elmira, New York
President: Ronald Cassetti

ITHACA ART ASSN.
Frank J. Conboy
403 E. Buffalo Street
Ithaca, New York

WRITERS GROUP ASSN. OF ITHACA AREA
Mrs. Gloria Ross
Ithaca, New York

CORNING COMMUNITY COLLEGE
Corning, New York

LONG ISLAND/WESTCHESTER AREA

COUNTY OF WESTCHESTER
Department of Parks, Recreation, and Concerts
Westchester County Office Building
White Plains, New York

IONA INSTITUTE FOR THE ARTS
715 North Avenue
New Rochelle, New York

WESTCHESTER COUNCIL ON THE ARTS

WESTCHESTER COUNTY CENTER
Tarrytown Road
White Plains, New York

BRIARCLIFF COLLEGE

COLLEGE OF NEW ROCHELLE
New Rochelle, New York

DOMINICAN COLLEGE OF BLAUVELT
Blauvelt, New York

GOOD COUNSEL COLLEGE
White Plains, New York

IONA COLLEGE
715 North Avenue
New Rochelle, New York

LADYCLIFF COLLEGE
Highland Falls, New York

THE KING'S COLLEGE
Briarcliff Manor, New York

MARYMOUNT COLLEGE
Tarrytown, New York

MARY ROGERS COLLEGE
Maryknoll, New York

MERCY COLLEGE
Director of Student Activities and Chairman Dept. of Fine Arts: John Rayburn
Mercy College
555 Broadway
Dobbs Ferry, New York

ST. THOMAS AQUINAS COLLEGE
Sparkill, New York

WESTCHESTER COMMUNITY COLLEGE
75 Grasslands Road
Valhalla, New York

HUDSON VALLEY MUSIC CLUB
Mrs. S. Unfracht
480 Broadway
Dobbs Ferry, New York

WESTCHESTER SYMPHONY ORCHESTRA

ST. PAUL'S COMMUNITY CONCERTS
656 Palisade Avenue
Yonkers, New York

SLEEPY HOLLOW COMMUNITY CONCERT ASSN.
Mrs. D. Aronson
36 Western Drive
Ardsley, New York

ORCHESTRAL SOCIETY OF WESTCHESTER CHAMBER ORCHESTRA
Robert Gerald
Hotel Plaza
2 West 59th Street
New York, New York

WESTCHESTER CHAMBER CHORUS AND ORCHESTRA
P.O. Box 1051
White Plains, New York

WESTCHESTER CHAMBER MUSIC SOCIETY
President: Mrs. Gerard Reiter
33 Cushman Road
Scarsdale, New York

AMERICAN GUILD OF ORGANISTS
Robert N. Roth
93 Lee Road
Scarsdale, New York

FRIENDS OF THE HOFF-BARTHELSON MUSIC SCHOOL
Mr. and Mrs. Carl Pforzheimer III
16 Tompkins Road
Scarsdale, New York

WESTCHESTER BAROQUE CHORUS
213 Highland Avenue
N. Tarrytown, New York

PLEASANTVILLE MUSIC THEATRE
P.O. Box 63
Pleasantville, New York

FORT HILL PLAYERS
Mrs. Michael Rohman
7 Meadow Brook Road
White Plains, New York

GREENVILLE COMMUNITY THEATER
George P. Shoemaker
11 High Point Terrace
Scarsdale, New York

NEW ROCHELLE COMMUNITY THEATER
Mr. Joseph Berstein
3 James Drive
New Rochelle, New York

TOWN HALL COMMUNITY THEATER, INC.
Eastchester, New York

YWCA REPERTORY THEATER
515 North Street
White Plains, New York

BLUE MOON GALLERY
22 Allen Place
Katonah, New York

ELLIE CONASON ASSN.
137 E. Post Road
White Plains, New York

GALLERY UNIQUE
269 S. Central Park Avenue
Hartsdale, New York

HUDSON VALLEY ART ASSN.
243 Broadway
Hastings-on-Hudson, New York

KATONAH GALLERY
28 Bedford Road
Katonah, New York

MAMARONECK ARTISTS GUILD
133 Prospect Avenue
Mamaroneck, New York

MARI GALLERIES
126 Larchmont Avenue
Larchmont, New York

NEW ROCHELLE ART ASSN.
College of New Rochelle
New Rochelle, New York

SCARSDALE ART ASSN.
P.O. Box 157
Scarsdale, New York

WESTCHESTER ART SOCIETY
35 W. Post Road
White Plains, New York

KATONAH FILM SOCIETY
Katonah, New York
President: William Campbell

YORKTOWN CONTEMPORARY FILM CLUB
Larry Saphire
3460 Suncrest Avenue
Yorktown, New York

HUNTINGTON ARTS COUNCIL
12 New Street
Huntington, New York

JOHN F. KENNEDY EDUCATION, CIVIC AND CULTURAL CENTER
County Executive Building
Mineola, New York
Executive Director: Silas Edman

NORTH SHORE COMMUNITY ARTS CENTER
c/o Executive Director
236 Middle Neck Road
Great Neck, New York

ADELPHI UNIVERSITY
Garden City, New York

BRENTWOOD COLLEGE
Brentwood, New York

HOFSTRA COLLEGE
100 Fulton Avenue
Hempstead, New York

LONG ISLAND UNIVERSITY
Greenvale, New York

MOLLOY CATHOLIC COLLEGE FOR WOMEN
1000 Hempstead Avenue
Rockville Centre, New York

NASSAU COMMUNITY COLLEGE
Stewart Avenue
Garden City, New York

ST. JOHN'S UNIVERSITY
Grand Central and Utopia Pkwys.
Jamaica, New York

SUFFOLK COMMUNITY COLLEGE
533 College Road
Selden, New York

SUNY AT FARMINGDALE
Farmingdale, New York

SUNY AT STONY BROOK
Stony Brook, New York

WEBB INSTITUTE OF NAVAL ARCHITECTURE
Glen Cove, New York

PARRISH ART MUSEUM
25 Job's Lane
Southampton, New York

SOUTHAMPTON COLLEGE FINE ARTS THEATER
Montauk Highway
Southampton, New York

HUNTINGTON SYMPHONY ORCHESTRA
12 New Street
Huntington, New York

JOHN DREW THEATRE
(Summer months)
Guild Hall
Drawer GGGG
East Hampton, New York

MOUNT ST. MARY COLLEGE
Liberty Street
Newburgh, New York

ORANGE COUNTY COMMUNITY COLLEGE
115 South Street
Middletown, New York

PRESENTATION JUNIOR COLLEGE OF THE SACRED HEART
Newburgh, New York

QUEEN OF THE APOSTLES COLLEGE
Harriman, New York

ROCKLAND COMMUNITY COLLEGE
145 College Road
Suffern, New York

SULLIVAN COUNTY COMMUNITY COLLEGE
South Fallsburg, New York

SUNY AT NEW PALTZ
New Paltz, New York

ULSTER COMMUNITY COLLEGE
214 West Chestnut Street
Kingston, New York

VASSAR COLLEGE
Poughkeepsie, New York

THE SEEBER CHORALE
Garrison, New York
President: Roy F. Seeber

GARRISON ART CENTER
Garrison, New York
President: Mrs. Eric Wagner

HAND TO MOUTH PLAYERS
Garrison, New York
Secretary: Mrs. Roy F. Seeber

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